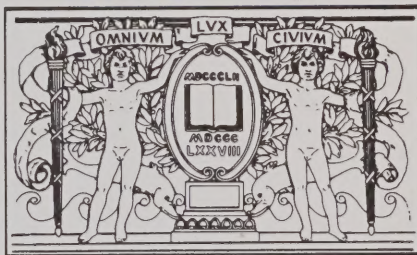
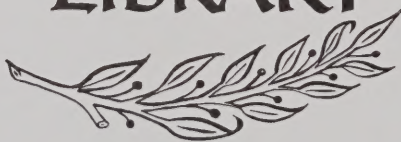




FINE ARTS DEPT



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FINE ARTS DEPT.
BOSTON
SCHOOL OF THE
MUSEUM OF FINE ARTS

Contents

School of the Museum of Fine Arts

A Department of the Museum of Fine Arts
Affiliated with Tufts University

230 The Fenway
Boston, Massachusetts 02115

Day School Information:

(617)267-6100, Ext. 626

*(617)267-1218

Evening and Summer Classes:

(617)267-6100, Ext. 642

*(617)267-1219

*Also functions after hours

Day School

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Cover Photograph: Russell Hart

Below: The Renewed Museum School: Original 230 The Fenway Building, the Katharine Lane Weems Center and the new Ralph and Eleanor Cabot Bradley Building, Graham Gund Architects

© Steve Rosenthal



From the Dean of the School

Dan Holzman



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BOSTON, MA 02117

The Diploma Program is the heart of the Museum School. It was designed to help artists combine the two most important aspects of their education.

The first is mastery of craft. Craftsmanship is the means by which the living, expressive inner life of an artist finds its way into a work of art. However, craft can also be a trap. Beyond a certain point, it is mere decoration.

The second is mastery of self. You are the origin of what is most important in your art. Originality which seems to come from the outside is usually mere cleverness. That cleverness will baffle the attempt to express the poetry of your own inner life. Your individuality is filled with magical things quietly waiting for you to become more perceptive. They are the source of your art.

Mastery of craft and self constitutes an education in creativity. In pursuit of this, students may select from the School's wide array of courses to design a curriculum suited to individual talent and need. Every area of study is supported by an accomplished faculty, an extensive visiting artist program and an energetic exhibitions schedule.

In a program formulated in affiliation with Tufts University, students can also earn the Bachelor of Fine Arts, Bachelor of Science in Education, or the Master of Fine Arts degree. In addition this affiliation offers a double degree program in which students can work toward the Bachelor of Fine Arts and a Bachelor of Art or Bachelor of Science concurrently. In all of the degree options, the Museum School Diploma Program provides the studio courses and the academic courses are provided by Tufts University, which awards the degrees.

Bruce K. MacDonald
Dean of the School

Moscow
Linn
Black

August
Johnston
Dunham
Dobson
Scopel
Patterson
Holman



Birmingham 12
322 North St

Braun



Preparing for a Life in Art

Your commitment to a life in art is a serious one. The Museum School offers an unparalleled combination of programs and resources to support your professional development:

- The studio curriculum is completely elective for students at every level, and includes a wide range of traditional and contemporary media.
- Options include the all-studio curriculum leading to the School's diploma, as well as undergraduate and graduate degree programs.
- The School, as a department of the Museum of Fine Arts, has special access to one of the world's great comprehensive art collections and its extensive art library.
- Unlike most independent colleges of art, our Tufts University affiliation provides a broad range of academic resources at a university of top national rank.
- The faculty consists of seventy-one outstanding, active artists.
- The School was founded in 1876, and its alumni roster includes leading artists in many fields, from its earliest years to the present.
- The Boston area is an environment which abounds in educational, cultural, historical and recreational resources.

Drawing Class, 1908





Malin

Video students can come to the painting studio and work together with the painters, video and painting together, electronic and tactile, can come together as one — the Bauhausian theory or something.

Student Comment

The Studio Program

Since it was established in 1876, the School has maintained an unexcelled record for the quality of its professional training of artists. An all-elective studio curriculum is taught entirely by practicing artists of national and international distinction.

The School is a department of the Museum of Fine Arts, and as such its students have access to one of the most outstanding and comprehensive collections of art to be found anywhere in the world.

A range of diploma and certificate programs are offered.

Marc Malin





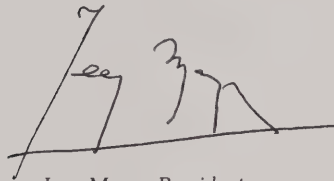
Ballou Hall, Tufts University



Marc Malin

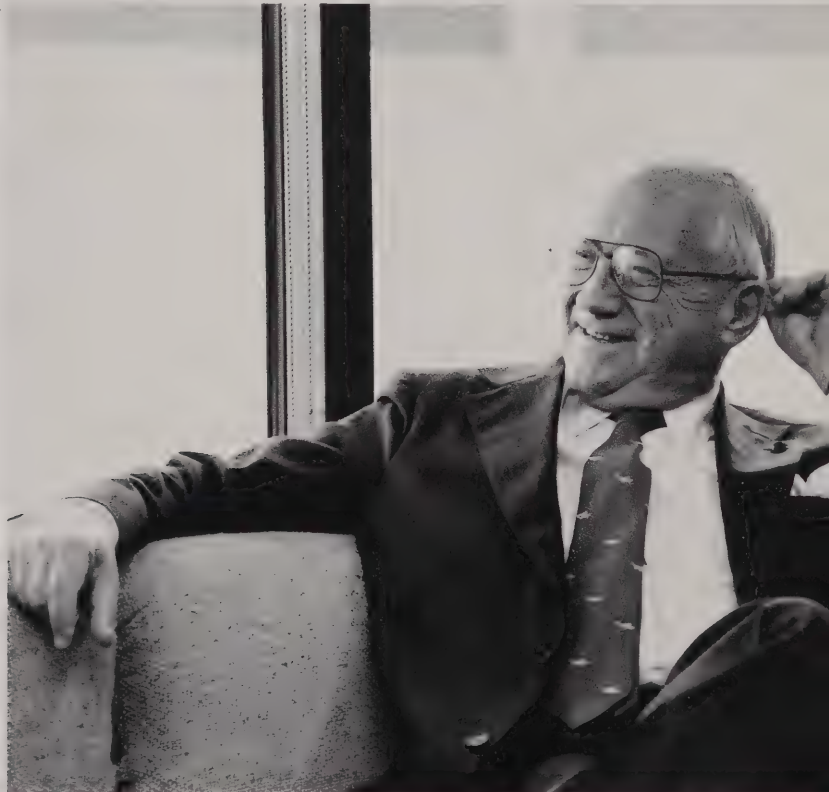
Academic Resources: Tufts University

Tufts University's affiliation with the School of the Museum of Fine Arts enriches our campus with the presence of developing creative artists and their work. Each institution offers the students of both the Museum School and Tufts a broad range of resources which strengthens their curriculum, whether in the practice of the Arts or in the cultural background which sustains them. This association between two institutions with complementary missions provides a happy example of "the best of both worlds."

A handwritten signature in dark ink, appearing to read "Jean Mayer", written over a horizontal line.

Jean Mayer, President
Tufts University

Tufts University





David Mussina (Faculty)
Mist Trail, Yosemite National Park, Photograph

There can be too much freedom if you're not ready for it, but if you are ready for it, it's great. The people are great and you do a lot of eye opening. They make you see a lot of things that you might not see in other places.

Student Comment



Robert Baart (Faculty), *Cut Grass*, 1986, Mixed Media on Wood, 12" x 12"



Karen Burke (Alumna Traveling Scholar), *Family Portrait*, Acrylic on Hydrocal



Above: Michael Mc Curdy (Alumnus), *The Owl-Scatterer*, Wood Engraving, 5 $\frac{7}{8}$ " x 7 $\frac{1}{2}$ "

Right: Janna Miniz (Student), *Untitled*, Mixed Media

The Museum School is probably one of the best experiences of my life. It's a great place to come to if you're a creative person and have a strong sense of what you want to do with that creativity. It's a great studio resource. The emphasis is on aesthetics rather than pedantics. You have to have a lot of motivation to come here and do something. The freedom is remarkable if you have the motivation and drive and are a really creative person.

Student Comment





Mags Harries (Faculty),
Unswept Floor (Detail), Bronze in Concrete

In accomplishment, in
 ambiance the School of
 the Museum of Fine
 Arts, Boston, is as fine an
 institution as I have seen
 anywhere in the western
 world. It is impossible for an
 artist not to love it, its stu-
 dents and its personnel at
 first sight, and it is an oasis
 of creativity in a city that is
 more generally intellectual
 than earthy.

Robert Motherwell, Artist

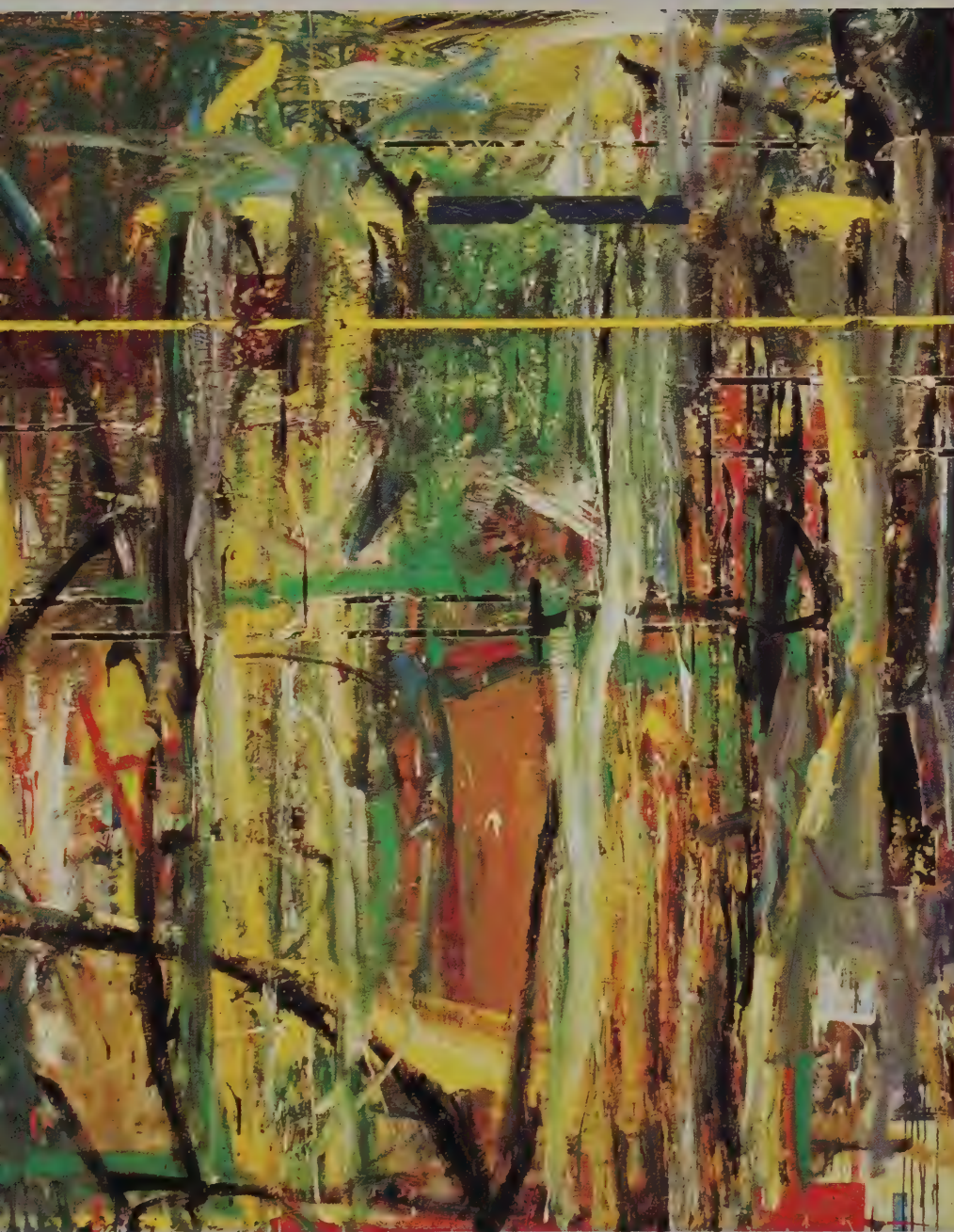


Film/Video Studio

Marc Malin



Leah De Prizio (Fifth Year Student, Traveling
Scholar, Triad, 1987. Woodcut



Marc Malin

Hideyo Okamura (Fifth Year Student, Traveling Scholar), *Tacit Consent*, 1987. Oil on Canvas

The resources here are boundless. You can ask anyone their opinion on art and they have some facts to work off of. From that you're able to explore different facets and views of your own art work.

Student Comment



Abby Zonies (Faculty)
Panorama, 1987, 81" x 81"



Russell Hart



The Museum School is a great place to come to if you have a pretty decent idea of what you're doing, because you're allowed to do — to follow whatever it is you're really interested in. They're not going to hassle you if it's not going to "fit in" with other courses, departments, or any of that kind of thing.

Student Comment

Above: William Flynn (Faculty)
Untitled, 1987, 22½" x 28½". Oil on Paper

Left: Photographer in Sculpture Studio



Wendy Artin (Student, MFA Candidate),
Untitled, 1986, Charcoal on Paper, 40" x 26"



Domingo Barreres (Faculty), *Incidents in Total Aspect*, Acrylic and Oil on Canvas, 76" x 57"

I like the fact that there are people I can work with well, and there's a good amount of them. I don't like the fact that the School closes at 11:00 at night.

Student Comment

Chuck Welch (Student, MFA Candidate),
Show Dog, 1987, Hand Made Paper,
 31" x 22" x 8"



Stanley Pinckney (Faculty), *Daydreams - Nightmares*, Sabada-Alabere Resist Dye on Fabric,
 46" x 96"



The Museum and the Boston Area

The Museum of Fine Arts, founded in 1870, has one of the most comprehensive and outstanding collections of art to be found anywhere in the world. As a department of the Museum of Fine Arts, the School has a rare opportunity to employ the educational facilities, collections and special programs of the Museum.

The Museum's work of restoration, conservation and analysis may be observed in the Research Laboratory. The Museum Library, containing 120,000 books and pamphlets, is one of the major collections of reference material on art in the world.

The new West Wing, which opened in July, 1981, provides extensive new exhibition space and other amenities.

The Museum of Fine Arts is but one of a vast number of cultural, historical, educational and recreational resources in the Boston area. Some examples of these resources are the Boston Symphony Orchestra, New England Aquarium, Boston Public Library, Harvard University, The Opera Company of Boston, The Boston Ballet, Massachusetts Institute of Technology, Institute of Contemporary Art and the Isabella Stewart Gardner Museum.

European Decorative Arts and Sculpture

This department presents a broad collection of European decorative arts ranging in date from the sixth century to the mid-1940's. The department also offers a fine collection of Chinese export porcelain and the Leslie Lindsey Mason Collection of Musical Instruments.

Prints, Drawings and Photographs

The collection of prints dating from the 15th century to the present is one of the seven most important in the world. These, together with European and American drawings, illustrated books, and photographs, constitute an estimated half-million works of art.

Asiatic Art

The Boston Museum's Asiatic collections are universally recognized as the most extensive assemblage to be found any-

Paul Gauguin, *D'ou venons-nous? Que sommes-nous? Ou Allons-nous?* Oil on Canvas, 54¾" x 147½", Tompkins Collections, Museum of Fine Arts



where under one roof. Artistic traditions, covering Far Eastern, Islamic, and Indian art date from the third millenium B.C. to the contemporary era.

Classical Art

Encompassing the entire range of Greek, Roman, and Etruscan art, the Museum's Classical collections are considered significant for their high artistic quality and wide variety of unique objects. The sixth, fifth, and fourth centuries B.C. are well represented, as is the early Roman Imperial period.

Egyptian and Near Eastern Art

The entire range of Egyptian art is covered by these collections. Old Kingdom art, art from the pyramids in Egypt, and Kushite art from the Sudan are particularly well represented, and the Middle Kingdom, the New Kingdom, and the Later Period hold

a position that is second to the collections of few other museums.

Textiles

This collection is ranked among the greatest in the world in terms of the extraordinarily high quality and rarity of individual pieces. Included are weavings, embroideries, laces, printed fabrics, and costumes from all parts of the world, ranging in date from the Pharaonic period in Egypt to the present time.

American Decorative Arts and Sculpture

The Museum's collections of American decorative arts and sculpture range from the colonial period up through the present time, with major emphasis on pre-Civil War New England. Furniture, silver, pewter, glass, ceramics, and sculpture are on exhibition, as well as an important collection of ship models.

Twentieth-Century Art

Founded in 1971, this department is responsible for paintings and sculpture by artists who have emerged since the early 1900's. The permanent collection has achieved national importance with the acquisition of works by Bush, Dzubas, Gottlieb, Goodnough, Hofmann, Motherwell, Pollock, Poons, and the most comprehensive public collection of works by Morris Louis.

Paintings

The Museum has one of the world's foremost collections of paintings ranging from the 11th century to the early 20th century. This department is particularly noted for French painting from 1825 to 1900, with works by Impressionists especially well represented.





Above: Russell Hart (Alumnus, Traveling Scholar), *Untitled*, Infra-red Photograph, 6 1/8" x 9"

Right: Shannon Gosch (Fifth Year Student, Traveling Scholar), in Varanasi, India, December 1986



Special Programs

Fifth Year Certificate Program and Traveling Scholarships

The Fifth Year Certificate Program is a year of intensive graduate independent study in studio art. It provides an opportunity for outstanding Diploma Program graduates to devote a year to the development of their work with as few distractions as their circumstances allow. The resources of the School, including faculty, are available to Fifth Year students on an as needed basis.

One of the most favorable aspects of this program is the opportunity for a working scholarship, usually in the form of a teaching assistantship. This feature has proven quite significant since it provides for a rich exchange of ideas very useful to both Fifth Year students and undergraduates.

The Fifth Year Certificate is awarded at commencement to students who satisfactorily complete the program. The culmination of the Fifth Year is the Traveling Scholarship Competition, an annual presentation of work by Fifth Year students to a special jury. This jury recommends the award of approximately \$75,000 in endowed funds for worldwide travel and study to the most outstanding competitors.

This program is not approved for the purpose of training veterans and/or other eligible persons under the provisions of Title 38, United States Code, as amended.

Special Prize Funds

There are two special prize funds: income from the Boit Fund is used as prizes for work completed during the summer recess by returning students. The Dana Pond Fund is devoted to several substantial awards in painting. These funds amount to approximately \$10,000 annually and are awarded during juried competitions. There are a number of lesser funds made available by the departments in sculpture, drawing, and printmaking.

ProArts Consortium

The Museum School is a member of a consortium of other professionally-oriented institutions in Boston known as the

ProArts Consortium. Other members at this time include the Massachusetts College of Art, Emerson College (a college of communications and theatre arts), the Boston Architectural Center, and the Boston Conservatory of Music. Course exchanges among the consortium membership, special programming and library privileges offer Museum School students a broad range of curricular opportunities. They may also audition for choral groups and the orchestra at the Boston Conservatory of Music or join intramural sports teams at any of the ProArts colleges. Cross-registration for this program is done through the Registrar's Office.

East Coast Exchange Program

The School of the Museum of Fine Arts has an agreement whereby selected advanced undergraduate students may spend a semester as exchange students at a number of other schools in the east coast area. The Dean of Students is the coordinator of this program. The participating schools are:

The Cooper Union School of Art,
New York
The Maryland Institute College of Art,
Baltimore
Massachusetts College of Art, Boston
Nova Scotia College of Art and Design,
Halifax, Nova Scotia
Parsons School of Design, New York
Otis Art Institute of Parsons School of
Design, Los Angeles
Philadelphia College of Art,
Philadelphia
Pratt Institute, Brooklyn
Rhode Island School of Design,
Providence
Tyler School of Art, Temple University,
Philadelphia

Other Exchanges

Exchange opportunities exist between the Museum School and The School of the Art Institute of Chicago, MIT's School of Architecture, and neighboring Wentworth Institute of Technology. See the Dean of Students for these exchanges.

Visiting Artists Program

Visiting artists provide a major professional stimulus to the School program. A School committee invites about twenty-five artists each year in response to student and faculty interest, and schedules slide presentations and critiques of student work. In addition to this all-School program, each area invites artists to present their work and conduct workshops in various disciplines. Listed below are recent visiting artists. (Also see Four Sculptors Program.)

Magdalena Abakanowicz, sculptor
Carl Andre, sculptor
Alice Aycock, sculptor
James Benning, filmmaker
Lynda Benglis, sculptor
Ross Bleckner, painter
Robert Breer, animator
John Cage, composer, poet, graphic artist
Peter Campus, video artist
Eric Fischl, painter
Peter Frank, critic
Nan Goldin, photographer, performance artist
Robert Heinecken, photographer
David Hockney, painter, photographer
Douglas Huebler, conceptualist
Robert Irwin, environmentalist, conceptualist
Joel Janowitz, painter
Gyorgy Kepes, painter, author, photographer
Donald Lipski, sculptor
Joel Meyerowitz, photographer
Duane Michals, photographer
Danny Mydlack, video and performance artist
Dennis Oppenheim, sculptor
Carl Palazzolo, painter
Bill Parker, photographer, historian, critic
Beverly Pepper, sculptor
Lawrence Poons, painter
Kathy Rose, animator, performance artist
Michael Snow, painter, sculptor
William Wegman, video artist, photographer



Danny Mydlack, Visiting Artist in Video/
Performance, 1987



Marc Mallin

Above: The Barbara and Steven Grossman Gallery



Left: Hugh Townley, "Four Sculptors" Faculty 1987-88, *Einstein, Eddington, Edison and Ford*, Mahogany, 54" x 82". A. Siskind Collection

Right: Jay Coogan, "Four Sculptors" Faculty 1987-88, *Signs of Life*, 1985, Mixed Media Installation

Special Programs (continued)

Artists' Business Program

This program brings a wide range of visual artists and professionals involved in the arts to the Museum School to present information on topics such as Pricing and Marketing Art, Copyright and Legal Concerns, Bookkeeping, Taxes, and Grantsmanship. Individuals selected for participation in these courses have primarily been graduate students or students in their last year(s) at the Museum School. The courses were initiated by the Artists Foundation. Whenever possible, detailed information on this program offering will be made available at registration.

Spring Recess European Trip

Every March, at the time of the spring recess, the Museum School sponsors a trip to Europe. It is designed to introduce our students to the great museums, historic monuments and current art of major European cities. Each student participant receives a scholarship to help defray their costs. The trip also provides an opportunity for younger students to get to know older artists and alumnae, who generally make up twenty-five percent of the group. Past trips have included London, Paris, Amsterdam, The Hague, Nice, Milan, Venice, Florence and Rome. Scheduled for 1988: London and Amsterdam.

Four Sculptors Program

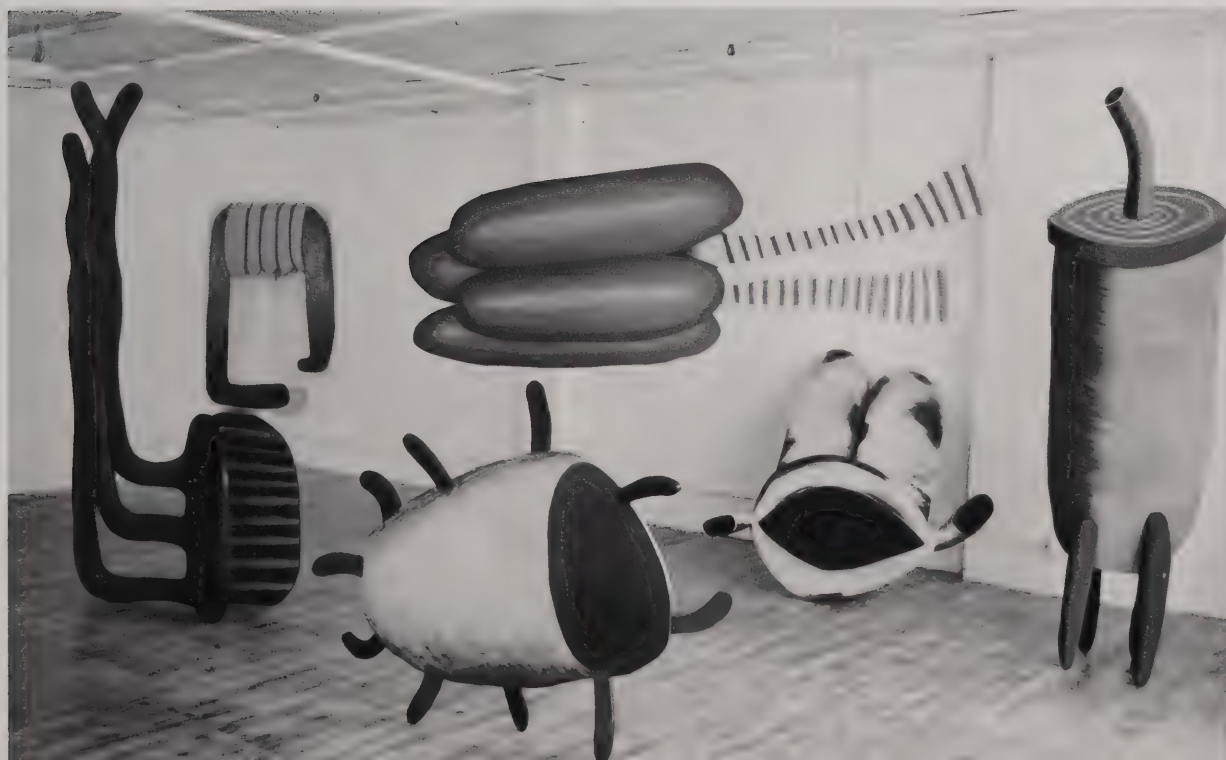
The Four Sculptors Program has, for a number of years, been an innovative part of the curriculum of the Museum School. Four visiting artists, each in turn, lead an all day workshop one day a week for six consecutive weeks. Students are critiqued on their ongoing body of work and exposed to nationally known artists whose work articulates current sculptural issues. Guests are chosen for the diverse points of view their work represents, which has ranged from the figurative, narrative to abstraction and performance.

Previous participants have included Michael Singer, Judy Pfaff, Mel Kendrick, George Trakas, Athena Tacha, Rosemarie Castoro, Les Levine, Harmony Hammond, Jim Biederman, Donna Dennis, Jim Wolf, Alice Aycock, William Tucker, Michael Timpson, Nancy Grossman, Robert Rohm, Roger Williams, Harold Tovish, David Aronson, Brower Hatcher, and Hana Tierney.

Visiting artists for 1987-1988 will be Paul Bowen, now living and working in Provincetown; Hugh Townley, sculptor in residence at Brown University; Jay Coogan, a sculptor living in Providence and teaching at the Rhode Island School of Design; and Maureen Connor, who lives and works in New York.

Exhibitions

In addition to the Museum's permanent and special exhibitions, the School annually organizes a comprehensive program of over ten exhibitions in the Barbara and Steven Grossman Gallery. The schedule includes exhibitions of work by faculty, students, and alumni/ae, as well as work by invited contemporary artists. Exhibitions are selected to create a forum that simultaneously reflects the broad spectrum of directions and activities within the School and in the field of contemporary art. Other highlights include the annual exhibition by winners of the Traveling Scholarship Awards, installed in the Museum of Fine Arts, and the Spring Festival. The Festival is a major exhibition throughout the School which represents the work of students in all media from all departments.





Bill Burke (Faculty), Cambodian Removing Lead Paint - Dorchester, Photograph, 10¼" x 12⅞"

Russell Hart



Computer Graphics

Most Asked Questions

What is the difference between the degree and diploma programs?

The diploma program requires 120 studio credits (normally four years of studio courses plus optional history of art). The undergraduate degree programs require ninety studio art credits plus the academic courses listed on page 31.

What is the connection between the Museum of Fine Arts and the School?

The School is a department of the Museum of Fine Arts. Students and faculty have special privileges of access to the Museum's curatorial departments and library. This access varies with student and faculty interests, but we believe it to be a major asset.

What are you looking for in a portfolio?

We're looking for you, in a sense. And what you decide to include tells us something about you. That's why we are not very specific about portfolio requirements. We are looking for ideas more than objects—what you think about and care about as reflected in the work. Naturally your portfolio will reflect your past experiences and training. It is appropriate in some cases to include such things as poetry or taped music in addition to visual art.

What kinds of social activities are offered at the Museum School?

Few other than School and Museum functions such as exhibition openings, film showings and other events. However, there are more cultural, recreational and social events of all kinds throughout the city—many student-oriented—than most people can take advantage of.

What kinds of people go to the Museum School?

People who have heard of and want the School's flexible, elective programs. Almost 70% have been to other institutions beyond the high school level. There is a wide age range, and most students have a lot of self-motivation.

Can I major in Graphic Design?

A growing number of students have been majoring in graphic design at our School in recent years. We recommend that they utilize the whole school to construct a program that includes drawing, painting, art history, printmaking, photography, film, video, and computer courses along with classes in the graphic design area where skills developed throughout the School can be focused.

What happens to your graduates?

Most graduates continue professional

goals in their major art interests. They very often become involved in teaching; they become affiliated with a gallery or professional studio for exhibitions and sales; depending on the media, freelance work and commissions may be available. Often two or more of these activities are combined. We are proud of the number of graduates who achieve significant recognition in their fields within a relatively short period following graduation.

About housing—where do your students live?

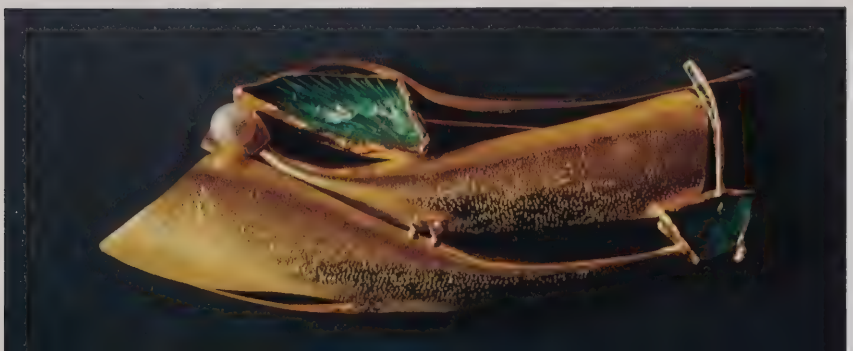
Essentially, students make their own arrangements for living accommodations. The School is sometimes able to arrange for a limited number of dormitory spaces at affiliated colleges, but it has no dormitories of its own. Our Dean of Students' Office assists with housing listings, suggestions, and a housing bulletin board. Entering students unfamiliar with the Boston area are urged to contact the Dean of Students' Office as soon as possible after acceptance for admission. Boston has a reputation for high rental prices, but students usually reduce their costs by sharing accommodations and/or looking in less expensive areas such as Mission Hill, Jamaica Plain, Allston-Brighton, Somerville, or commercial loft areas. New students should make temporary arrangements until they find a place that will be satisfactory for a semester or longer.

What courses should I take if I need a foundation program?

Our entering students have varied backgrounds: from a high school education or equivalent to a few with doctorates. Advisors recommend for each person foundation classes where they are needed and more advanced courses where that is appropriate. The Foundation Workshop (see course description FW-1) is strongly recommended for those with little or no formal training beyond the high school level.

I don't understand the program with Tufts University. How does it work?

Students who wish to pursue a degree program usually file a Tufts application (with the Museum School's Academic Dean) during their first year, and begin taking academic classes during their second year. All studio work is done at the Museum School. Academic courses are taken at both institutions and are scheduled on an individual basis with the Academic Dean of the Museum School. Transfer students discuss transferable academic courses with the Academic Dean.



Yoshiko Yamamoto (Faculty), *Pin*, 1986, Gold, Beach Glass and Pearl



Above: Joel Babb (Faculty),
The Artery, 1984, Oil, 30" x 45"



Left: John Clift (Faculty),
Print Out, 1986, Enamel on Tin, 50" x 49½"

All of the faculty teaching studio courses are practicing professional artists. They have regional or national, and in some cases international reputations in their fields. Whenever practicable their teaching schedules are arranged to accommodate their professional activities.

A booklet giving biographical data on day school faculty is available on request to the Admissions Office. Also, slides of recent faculty work may be seen in the School Library.

Friedel Dzubas (Artist-in-Residence), Oil on Paper, Monotype with Painting, 1985, 30" x 21½"



Ceramics

Michael Barsanti
Mark Cooper
David Davison
Warren Mather
Bruce Ostwald

Design

Milton Derr
Maggie Fitzpatrick
Yim Lei Lim
Leo Prince
John Radloff

Drawing

Miroslav Antic
William Boyhan
Joseph Capachietti
John Clift
Milton Derr
Ruth Fields
William Flynn
Louis Gippetti
David Kelley
Lisa Langhammer
Gregory Mencoff
Charles Milson
Timothy Nichols
Leo Prince
Andrew Syrbick
David Omar White

Film/Animation

Robert Cafazzo
Flip Johnson
Richard Lerman
Rufus Seder
Margie Smigel

Graphic Design/

Illustration

Pauline Broman
Larry Johnson
Joe Landry
Marcy Pape
Judith Richland
Joan Shafran

History of Art

Richard Broadman
Fritz Buehner
David Carbone
Joan Lebold Cohen
George Creamer
Susan Denker
James Dow
Dorothy Gillerman
Philippa Shaplin

Jewelry and

Metalsmithing

David E. Austin
Linda Kindler Priest
Claire Sanford
James Wood
Yoshiko Yamamoto

Multi-Media

Natalie Alper
Christopher Cook
Charles Goss
Jonathan Hall
Larry Johnson

Lisa Langhammer
Stanley Pinckney
Rhoda Rosenburg
Donald Sibley

Painting

Natalie Alper
Miroslav Antic
Kaji Aso
Robert Baart
Joel Babb
Ellen Banks
Domingo Barreres
Susan Belton
Gerald Bergstein
John Burns

Francesco Carbone
Patrick Carter
Milton Derr
Friedel Dzubas
Louis Gippetti
Marilyn Levin
Timothy Nichols
Barnet Rubenstein
Henry Schwartz
Donald Sibley
Andrew Syrbick
Heidi Whitman
Abby Zonies

Photography

Bill Burke
Bonnie Donohue
James Dow
Siegfried Halus

David Mussina
Elaine O'Neil
Paul Petricone

Sandra Stark

Printmaking

John Brennan
John Clift
Charles Milson
Walter Pashko
Marja Lianko
W. Peter Scott
Robert Siegelman

Sculpture

Courtland Bennett
Willard Boepple
Fritz Buehner
Bernadette D'Amore
Mags Harries

Joyce McDaniel
Vincent Ricci
Ronald Rizzi
Michelle Samour

Brenda Star

Dan Wills

Stained Glass

Barbara Dowling
Elizabeth Quantock

Video/Performance

Jane Hudson
Jeff Hudson
Richard Lerman

Artist in Residence

Friedel Dzubas



Diploma and Degree Programs

Diploma Program

The Diploma of the School of the Museum of Fine Arts is awarded to those who complete 120 semester hour credits in studio art. (History of art courses are optional and in addition to the studio classes.)

Credit for studio work is awarded by the student's review board at the end of each semester on the basis of fifteen credits per semester for a full-time program, or thirty credits per year. Proportionately, part-time credit is at the rate of one and one-half semester hour credits for each weekly three-hour class period.

Degree Programs

The School's Bachelor of Fine Arts and Bachelor of Science in Education degree programs, offered in affiliation with Tufts University, combine 3 years (90 credit hours) of the diploma program with Tufts academic work. Tufts awards the degree. Acceptance to the diploma program does not mean automatic acceptance to the degree programs. Application for the BFA and BS in Ed degree programs is usually made at the Museum School during the second semester of the first year. In the second year, a limited number of academic courses are taken. In the third and fourth years, the program is divided between studio and academic work. Some of the necessary academic courses are given by Tufts at the Museum School. In the fourth year, academic courses are generally taken on the Tufts University campus.

It should be emphasized that, although the foregoing pattern is quite typical, there are virtually endless possible scheduling possibilities combining studio and academic classes. Each student's curriculum is developed individually with the office of the Dean for Academic Programs and Administration. To avoid the possibility that academic pressures might adversely affect studio pursuits, it is sometimes advisable to schedule liberal arts and studio courses in separate semesters or terms.

Combined Five-Year Degree Program

In addition to the diploma and degree programs described above, a new five-year double degree curriculum is now available.

Those who wish to develop a talent in fine arts to a professional level, as well as to follow a complete major within the college of liberal arts, must usually compromise their educational goals by choosing between a liberal arts college and professional art school. To meet the needs of such students, Tufts University and the School of the Museum of Fine Arts have instituted a five-year program leading to a Bachelor of Arts or Bachelor of Science degree in conjunction with a Bachelor of Fine Arts degree.

Students applying to the program must be accepted for admission to both the College of Liberal Arts at Tufts University and the Museum School through separate application procedures initiated at both institutions.

Master of Fine Arts Program

The Master of Fine Arts Program is offered in affiliation with Tufts University in the areas of ceramics, jewelry and metalsmithing, painting, printmaking and sculpture. It is essentially a two-year program requiring four academic courses and six studio courses (including the culminating exhibition). Applications will be accepted until February 15 for admission the following September. There are no mid-year admissions. Write for complete information on the program and admissions procedures.

Master of Arts in Teaching

The Master of Arts in Teaching Program is conducted in affiliation with Tufts University and available to students who have, as part of their undergraduate preparation, not less than 42 credits in studio art and 6 semester hours in art history. It is intended to meet the needs of students who wish to prepare as teachers of art and fulfill state teacher certification requirements.

The program takes one and one-half years to complete, but may be done on a part-time basis. It consists of courses on both the Tufts and Museum School campuses, and requires approval of admission by both institutions. For further information and application materials, contact the Admissions Office.

Bachelor of Fine Arts Requirements

Three years of the School's Diploma Course spread over a four year period, plus academic courses as follows:

2 semester courses in English Writing;

2 semester courses in Humanities from one of the following departments: Literature, or Philosophy, or Religion;

2 semester courses in Intermediate Language, or Courses in Culture of a Country not Native to Student (from approved list);

2 semester courses in Social Studies from one of the following departments: Political Science, or History, or Econo-

mics, or Sociology (including Anthropology), or Psychology;

6 semester courses in History of Art Electives;

4 semester course in Open Electives.

A maximum of 8 courses may be transferred from another regionally accredited institution.* (limit of 5 for summer school work)

Bachelor of Science in Education Requirements

Three years of the School's Diploma Course spread over a five year period plus academic courses as follows:

2 semester courses in English Writing;

2 semester courses in Humanities: Literature, or Philosophy, or Religion;

2 semester courses in Social Sciences: Political Science, or History, or Economics, or Sociology (including Anthropology), or Psychology;

1 semester course in General Psychology;

1 semester course in Educational Psychology;

1 semester course in Introduction to Education;

2 semester courses in Electives in Education;

3 courses in Art Education;

6 semester courses in History of Art Electives;

2 semester courses in Open Electives;

2 semester courses in Student Teaching.

A maximum of 12 courses may be transferred from another regionally accredited institution.* (limit of 5 for summer school work)

*Transfer credits will be granted only when the courses taken fulfill all of the conditions which Tufts University considers essential for the granting of transfer credits.



Left: Jeff Kotun, (Fifth Year Student, Traveling Scholar), *Mantra Tracked*, 1987. Cement, Pigments, Foamcore, Fiberglass

Right: Sound Studio



Katharine Lane Weems Center
Interior View



Steve Mumford (Fifth Year Student, Traveling
Scholar), *Japanese Rivers*, 1987, Oil on Canvas

General Information

The Library

The Library is a welcoming place for exploration, study, and relaxation. As a resource center for the School, books, slides, periodicals and audio-visual materials are all housed in one facility. The focus of both the book collection of 11,000 volumes and the slide collection of 66,000 is on art of the 20th century. In addition, 90 periodical subscriptions and an exhibition catalog file serve as continually updated resources. An audio-visual system is set up for the viewing of ¾" video cassette tapes. Borrowing privileges are extended to all members of the Museum School community. The extensive Museum of Fine Arts Library is also available for research.

The Placement Office

The Placement Office continues to serve as a vital resource for students and alumni of the Museum School, primarily to assist with employment and career needs. Staff people are available to talk with students and alumni about resume/portfolio preparation, to provide job and career counseling, and to assist with researching and developing job contacts. Ways of balancing or synthesizing one's livelihood with one's artishood can also be discussed.

The office produces an "Artists' Resources Letter" every other week, a publication which is available to the entire Museum School community. The newsletter lists job opportunities, competitions and other opportunities to exhibit, residencies, grants, SMFA announcements, etc. Over 9000 newsletters are sent out to subscribing artists each year, relaying information about the many jobs listed, which include opportunities in teaching, arts administration, graphic design, and other fields. The office also maintains files on art careers, alumni contacts, sample resumes geared specifically for artists, local arts organizations, grants for artists, galleries, information on legal issues for artists, a drawer of teaching resources, as well as a mini-library of reference books on art careers and other opportunities.

Counseling Service

The Tufts University Counseling Center provides counseling services at no charge for individuals affiliated with the Museum School. Counselors are available throughout the week at the Museum School and at Tufts. All interviews are strictly confidential and can deal with a variety of matters including personal problems, psychological or emotional distress, and academic and work difficulties. Individuals seeking more extensive counseling will also be seen, or, when appropriate, be assisted in referral to qualified community resources.

Student Housing

The School maintains no dormitories or housing facilities. Essentially, students make their own arrangements for living accommodations, often sharing housing with other students.

To assist students, the Dean of Students' Office provides information concerning the metropolitan Boston area and its housing opportunities. A staff member is prepared to meet with new and continuing students to offer suggestions and generally assist them in locating housing. Listings of realtors and currently available apartments are maintained.

New students considering apartment living or other private housing should be aware of Boston's shortage of low-cost rental properties. There are a few privately operated dormitories in the city, in addition to other facilities, such as the YWCA and YMCA. Whenever possible, students should visit the city and secure housing well in advance of the beginning of the school year. For general housing information and assistance contact the Dean of Students' Office, (617) 267-6100, Ext. 616.

Credit Ratio

Credits for studio work at the Museum School are on the basis of 15 credits per semester for a full-time program (a minimum of eight half-days per week) or 30 credits per year.

Insurance and Health

The School has optional health insurance and a mandatory accident insurance program to cover students on a 12 month basis.

It is highly recommended that all students attending the Museum School be immunized against communicable diseases, especially Rubella.

Tours of the School

Tours of the School facilities may be arranged by contacting the Admissions Office, (617) 267-1218. Tour guides will answer questions about the School's programs.

Some School Statistics 1986-87

575 Day Students
565 Evening Students
71 Studio Faculty
399 Diploma Program Students
176 Degree Program Students
34 Master of Fine Arts Students
54 International Students
134 Studio Courses Offered

Tuition Refund Schedule

Tuition refunds are made only in case of formal written withdrawal addressed to

the Registrar and containing a request for refund. The date of receipt of such notice will be the effective date of withdrawal. The amount of refund is calculated as a percentage of assessed charges as of the effective date of withdrawal, according to the following schedule:

If withdrawal notice is received during —
1st week of semester, refund is 100%
2nd week of semester, refund is 80%
3rd week of semester, refund is 60%
4th week of semester, refund is 40%
5th week of semester, refund is 20%
No refund after 5th week of semester.

Non-discrimination Policies

In accordance with the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972, the School of the Museum of Fine Arts admits students of any race, color, age, sex or national and ethnic origin to all of the rights, privileges, programs, and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, handicaps, age, sex, color, or national and ethnic origin in the administration of its educational policies, admissions policies, scholarship and loan programs, and athletic or other school-administered programs. Inquires regarding compliance with the Civil Rights Act of 1964 and the Title IX may be directed to the School's Title IX Coordinator, the Academic Dean, or to the Director of the Office of Civil Rights, Department of Education, Washington, D.C.

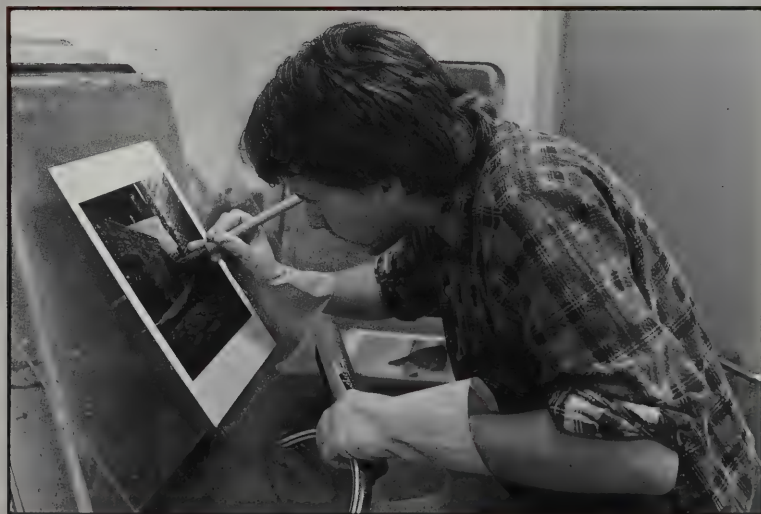
Rights of Privacy Act

Section 438 of the General Education Provisions Act, as amended, also referred to as the Family Educational Rights and Privacy Act of 1974, was enacted by the Federal Government in 1974 with a view to protecting the privacy of students in certain educational institutions. This statute, among other things, governs access to official records directly related to students which are maintained by educational institutions, limits the release of certain records to third parties, and contains provisions permitting students to challenge the contents of certain records. It is the policy of the School of the Museum of Fine Arts to comply with this statute, as amended, and the related rules and regulations in implementation thereof issued by the United States Department of Education.

The School does not consider student directory information, consisting of name, addresses, telephone number and enrollment status, to be confidential; however, students must indicate as they register whether or not they wish such information to be released to third parties.



Edward Vander Brug (Student, MFA Candidate), *Untitled*, 1986, Oil on Constructed Wood, 14" x 11" x 3"



Russell Hart

How the School Operates

The School of the Museum of Fine Arts, a department of the Museum of Fine Arts and affiliated with Tufts University, was established in July, 1876, and the first classes were held in January, 1877.

At the Museum School, students construct their own course programs on an elective basis, with advice from teachers and administration members. The only limitations in this elective system are the prerequisites stipulated for some courses. The School recommends basic courses for students who need foundation work in any studio area.

Although the School has no mandatory foundation program for first year students, it is strongly recommended that those entering directly from high school or with very limited previous art training enroll in the Foundation Workshop. Other basic or introductory courses should be scheduled as appropriate.

Many studio courses operate as open workshops in which students with a high degree of self-motivation usually do best.

Course teaching methods range from structured classes, with regular attendance, to individual instruction for work done independently outside the School, with periodic visits by the teacher. The School does not have a department structure.

Each student's work is evaluated at the end of each semester by a Review Board made up of teachers and students. The student being reviewed participates in this evaluation. During the review the student is given advice and criticism, credits are assigned for the work presented and a written evaluation is placed in his or her file (letter grades are not given for studio courses). Students advance on an individual basis.

Objectives of the School

The School offers professional training in a wide range of visual arts. Both concepts and technical excellence are stressed. A broad spectrum of quality resources is provided in terms of equipment, a faculty of practicing artists and the Museum of Fine Arts itself. We encourage students at all levels, as developing artists, to plan their goals, directions and methods and to find supplemental resources and experiences outside of the School. Free communication among students, teachers, and administrators is one of the School's basic aims. We attempt to create an environment where students will discover the seriousness of their personal commitment to become professional artists.

Tufts University Affiliation

The School is proud of its major academic affiliation with Tufts University. Tufts was founded in 1850, and has an

international reputation for the excellence of its educational programs. Degree candidates on both undergraduate and graduate levels are enrolled at Tufts University as well as at the Museum School, and thus have access to the wide range of academic resources of that institution. For the convenience of the students, some of the required undergraduate academic courses are taught in the Museum School; others are given on the Tufts campus in Medford.

Progress Requirements

Diploma students must accumulate 120 studio art credits and degree students 90 studio art credits plus the required academic courses for the B.F.A. or B.S. in Ed. degrees.

If a student does not have a review board for two consecutive semesters, or fails to earn at least one half of the normal credit in an academic year, that person must have a re-review board and be awarded a minimum of one half of the allowable credits to be eligible to register for another semester.

Minimum Grades: Studio work is not given letter grades. In academic courses a grade of "C" or better is passing; a few conditional pass grades of "D" may be permitted.

School Government

The standing committees of the School, made up of administration members, students and teachers, meet regularly to study the School's goals, curriculum and problems. Proposals voted for by the School's Executive Committee become part of the School's program. Each student, teacher and administration member has an equal opportunity to join committees.

Accreditation

The School of the Museum of Fine Arts is a member of and accredited by the National Association of Schools of Art and Design. It is recognized by the Department of Education as an institution of higher education; accredited by the United States Department of Justice for foreign students, and by the Veterans Administration for training under Public Law 550 and Chapter 35, Title 38, United States Code. The School is affiliated with Tufts University for its Bachelor of Science in Education, Bachelor of Fine Arts, and Master of Fine Arts degree programs. Degree candidates are enrolled in both institutions and receive their degree from Tufts. Tufts University is regionally accredited by the New England Association of Colleges and Secondary Schools.

In addition, the B.S. in Education degree program is approved by the Massachusetts Board of Education. This approval provides reciprocal certification privileges with approximately 31 other states.



Nancy Jenner (Student, MFA Candidate),
Untitled Diptych, Oil on Canvas

I was concerned that the instructors on my board were not related to the areas of my work; however, the session was more informative for that very reason. I recommend that at least one instructor should be from an area other than what the student is doing. The new perspectives helped me immensely.

Student Comment



Marc Malin

The Review Board System

Awarding Credit for Studio Classes

The all-elective studio art curriculum is the heart of the Museum School. All studio courses are available to all students, regardless of year level, conditional only on space available and observation of prerequisites.

At the end of each semester the student presents the art work from all classes to a review board consisting of faculty and students. There is a discussion of the total semester school experience and the work produced; suggestions are made for future study. A block of credits are awarded, appropriate to the term's accomplishments, and written evaluations are placed in the student's file.

This system of evaluation and credit is unique among art schools, and has proven to be a most valuable part of the student's professional development.

During the 1986-87 school year, students were asked to make written comments about their review board experiences. A random selection of the responses are on these pages.

Wonderful! Although I would have liked more criticism, believe it or not, on individual pieces. But all in all (after transferring from two other art schools), I think this is the fairest and most informative "grading" system around. I think I'll stay.

My first review board turned out differently than I expected—a lot more criticism of style than I'd ever gotten before. After I got past trying to defend myself, the comments were actually enlightening. They said I should not disregard the "stuff" (process) that comes before the finished product, and that drawing really can help me become a better filmmaker.

My review board went well. The reviewers were very helpful, attentive and respectful. One of the students who was supposed to review did not show up. His/her loss, because I learned as much from reviewing as from being reviewed.

The suggestions of unbiased people helped me see where I've been and in which direction I'm going more clearly. It wasn't all negative criticism and it wasn't all positive. But it was all helpful.

Injoyed having someone unfamiliar with my work view it and suggest areas/classes for improvement, both technically and for further pursuit of goals. This was the first time I have viewed a semester's work at once. Seeing it all together, the good and the bad, helped show me what courses helped and meant a lot to me, and with suggestions from the viewers, what classes and teachers I might look into.

I found that they were really interested in what I thought and any problems I was having—not just in telling me what they thought I was doing and the kind of further steps I should take. . . . On the whole I feel much more confident about following my ideas, interests, and setting goals for myself.

I approached my board apprehensively, unsure of my commitment to art as a whole and of the worth of my art specifically. The board allowed me to step back from the pressures I was placing myself under and evaluate my place—in school, in art, in my life. It has given me a great deal to think about and made many recommendations I plan to follow. I think the process is an outstanding one.

The best thing was honesty. I knew what was going on with my work, but somehow I knew something wasn't right. I'm glad (they) were tough on me, because there really are no excuses. I thought it was a good review board because of what was blasted wide open and exposed to the critical eye.

My review was terrific. My pieces were for the most part 3-D, but my reviewers were painters and it was a very productive mix. They brought to my attention the surface and texture importance of my work.

I was quite nervous at first, but I found there was no reason to be. All of my reviewers gave excellent advice and made me feel welcome here at school.



Russell Hart

Samantha Cole (Student), Guitar, Mixed Media

Marc Malin



A great review board! Constructive, supportive, challenging, thought-provoking. Underlined everything that I need to chew on in my work. "Negative" comments were constructively put, with a sense of humor, which I appreciated.

Student Comment

The Review Board System (continued)

Both faculty reviewers showed interest and caring, and really tried to give me perspective, which is the function of an ideal review board. The one student reviewer was especially vocal and helpful. They were all specific and encouraging. This all came at a "good" (i.e., important), time at the middle of my third year.

This board helped me to feel as if my semester and years here at the Museum School are complete, but left me with ideas that can bring forth newer challenges. . . . I'm excited to be working on my own and a little nervous about being out of school, but my review board helped me sum up a great experience here at the M.S.

My review went really well. I got a lot of good advice. It's amazing the difference between teachers. At my last review, they told me to think about my photos more before I took them. This time, they told me not to premeditate so much!

This was a very satisfying board. It was great to have as my reviewers people who are in my field and whom I admire as professionals and counselors.

Surprisingly, more focus on my attitude than technique and artistic merits and/or problems in my work. Apparently, the severe critic that resides in me surfaced and needed addressing and re-dressing. So the personal level, the human concern was very much needed and appreciated. I wanted more critiqueing (formal) but now realized that is not relevant at this point. Development is far more pertinent for me now, and my reviewers were astute enough and sensitive enough to focus on that. A very important event in my orientation as a new student here, and in my entire career! (And all of the rusty images of what it would be like have been happily discarded!)

I felt that their approach in offering me ideas was not a "formula response" but rather an individualistic approach, where they always were connected with what directions I wanted to go in. The student reviewers and my friends were great with their ideas and thoughts. In my last review board the student reviewers didn't show up—now I see what I missed. It is a different kind of critique that you get from your peers. I felt that the faculty and student reviewers fed off each other and sparked each other. I ended up with a lot of great ideas for future works. I'm happy.

As a first semester student I was quite nervous, but the reviewers were extremely helpful and filled with suggestions. I was surprised that even the suggestions I didn't want to hear made sense in the given context. I was afraid of being told to do something I felt was off-the-wall, but their suggestions broadened my ideas.

They were very sincere and caring, sensitive about the fact that I need discipline, something that I knew in the back of my mind but it was good to hear it from others. Good suggestions were made by my reviewers to help me with this "problem"; ones that I have already taken to heart and will try my hardest to put to use. I'm very grateful.

My board was really incredible. I found the teacher's input so valid and reassuring, resolved a lot of conflict about artistic mediums, intents, getting things out. I feel really good about the talk and wonderful about being at this school.

Excellent review and great depth in suggestions. Painful but worth it!



Doug and Mike Starn (Alumni), *Boots with Metal and Film*, 1984-87, Toned Silver Print, Scotch Tape, Aluminum and Ortho Film, 80" x 60". Collection of Julian Schnabel. Courtesy Stux Gallery, New York and Boston

Financial Aid

Needs Analysis

It is the policy of the Museum School, in order to maintain an equitable distribution of available scholarship funds, that all financial assistance will be awarded on the basis of financial need. To this end, the application forms and supplements processed by the College Scholarship Service (CSS) and the American College Testing Program (ACT) are utilized to determine the basic eligibility of the applicants for aid.

The concept of needs analysis is an effort to determine, utilizing students and/or family financial data, the ability of each student to contribute toward his/her educational cost. Although changing circumstances may alter an applicant's financial situation (for which adjustments can be made), these needs analysis systems do provide a basic perspective of the student's financial need.

To determine the amount of aid to an applicant, his/her financial needs analysis results will be compared to the financial needs of other applicants. Awards will be made according to need and the availability of funds. Eligible applicants may receive one of more types of aid each year, depending on individual need.

To receive primary consideration for financial aid, the following items are required **by March 15th**: (Note: All necessary forms referred to below are available in the Museum School's Financial Aid Office. College Scholarship Service (CSS) and the American College Testing Program (ACT) application forms and supplements should also be available through secondary school Guidance Offices after November 1. The CSS or ACT Application Form and Supplement should be mailed to those agencies **prior to February 15th** to allow time for processing before the Museum School's deadline of March 15.)

1. A MUSEUM SCHOOL APPLICATION FOR FINANCIAL ASSISTANCE.

2. THE FILING OF AN APPLICATION FORM AND SUPPLEMENT (FAF or FFS) as approved by the Office of Education through either the College Scholarship Service or the American College Testing Program (both include the application for the Pell Grant Program). Applicants completing the Application Form and Supplement should be certain to complete the form with the appropriate state overprint to receive consideration for a State Scholarship. The Museum School College Scholarship code number is 3794.

3. FINANCIAL AID TRANSCRIPT. Financial aid transcripts are required from EACH previous college or professional school attended even if you did not receive financial aid. These forms are available in the Museum School Financial Aid Office.

4. ALONG WITH THE ABOVE ITEMS, ONE OF THE FOLLOWING IS ALSO REQUIRED: If you are a dependent, a copy of your parents' 1987 1040, 1040A, or 1040EZ Tax form.

OR
Parents or students who did not file an income tax form for 1987, must submit a statement explaining their financial situation in 1987. This form is available in the Financial Aid Office.

5. COMPLETED APPLICATION FOR ADMISSION to the Museum School, including portfolio. (see Day School Admission Requirements)

Incomplete applications or errors in preparation by the applicant or parent(s) may result in disqualification of the applicant. It is the student's responsibility to complete the application as directed, and to check with the Financial Aid Office to ensure that all forms have been received.

Award Notifications

THE DEADLINE FOR COMPLETED APPLICATION FILES IS MARCH 15th! All forms including the processed FAF or FFS should be received by this date. Award letters for timely applicants will be mailed by May 1. Applicants with incomplete files as of this date will be considered late applicants and processed at a later date.

Financial Aid Available at the School

A limited amount of financial aid is available from the categories herein described. It should be noted that an eligible applicant may receive one or more types of aid each year, depending upon individual need.

Museum School Scholarships

These scholarships are awarded each year from the income generated by the endowed trust funds of the Museum of Fine Arts that are specifically designated for this purpose. Awards range from \$500 to \$4000 per year.

Pell Grants (Formerly BEOG)*

The Pell Grant Program is an entitlement program which provides a floor of federal aid to those students who need direct assistance in order to attend post-secondary institutions. Grants range from \$250 to \$2100. Pell Grant eligibility is determined by the Pell Grant Program directly. There is no cost to apply and the application is included on both the FAF and FFS needs analysis forms available in the Financial Aid Office.

Supplemental Education Opportunity Grants (SEOG)*

This program of direct awards is available to a limited number of undergraduate students with financial need. Eligible students who are accepted for enrollment or who are currently in good standing, may receive Opportunity Grants for each year of their higher education up to the period required for the completion of the first undergraduate program. Grants range from \$200 to \$2000 per academic year.

College Work Study Program (CWS)*

Students, particularly those from low-income families, who need a job to assist in meeting educational expenses are potentially eligible for employment under the federally supported Work-Study Program. Students may work an average of 10 hours (up to a maximum of 20 hours) weekly while attending classes full-time. During the summer or other vacation periods when classes are not in session, students may work full-time (40 hours per week), if funding is available. Work may be for the institution or for an approved off-campus agency. On-campus jobs may include work in offices, libraries and departments of the Museum of Fine Arts. Off-campus jobs are assigned in public or non-profit organizations and include work in health, welfare, educational and recreational programs.

Guaranteed Student Loan Program (GSL)*

The Guaranteed Student Loan Program (GSL) enables students to borrow from eligible lenders at low interest rates to meet education expenses, if they are attending at least half time. A full time first or second year student may borrow up to \$2,625 and a third, fourth or fifth year student may borrow up to \$4,000 per academic year, not to exceed an aggregate amount of \$17,250. The interest rate may be 8 or 9% depending on the amount of interest of the first GSL taken out by the student, and repayment does not start until 6 months after graduation.

Massachusetts students will receive loan request cards directly from Massachusetts Higher Education Assistance Corporation (MHEAC) with the names of eligible lenders, once the student has been accepted to a college.

Parent Loans for Undergraduate Students (PLUS)*

A program of loans to parents of dependent undergraduate students has been established. The maximum amount a parent may borrow for any one student in any academic year is \$4,000. The aggregate loan limit for each dependent student is \$20,000. Repayment is required to begin within 45 days after disbursement. There is no federal interest subsidy on parent loans. PLUS loans are an alternative for higher income families who may not qualify for financial assistance from other sources.

Massachusetts State Scholarships

Commonwealth of Massachusetts Scholarships are available to students enrolled in both the undergraduate degree and diploma programs at the Museum School on a full time basis. Eligibility is determined by the Commonwealth and requires a one year residency period. Application is made by completing the Massachusetts Financial Aid Form (MFAF) of the College Scholarship Services. Residents of other states should inquire of their state grant agencies regarding application procedures, as these will vary from state to state.

Time Payment Plan

Students may request that tuition charges be scheduled in payments over the period of a semester. Each semester's charges must be paid by the end of that period of study. The time payment plan carries no interest charge. Time Payment Agreements must be completed and approved by the Business Office on or before registration day.

Additional Information

For additional information on financial aid, including application forms, check the appropriate box on the enclosed post card or contact the Financial Aid Office. We also welcome your questions by telephone, (617) 267-6100.

PLEASE NOTE: Master of Fine Arts candidates apply for all financial aid through Tufts University.

*To be eligible for those programs designated with an asterisk, the applicant must be in compliance with all federal regulations governing these programs, including requirements for citizenship and satisfactory progress. Funding levels for these programs are subject to change by the Federal Government.



Paula Draper (Student), *Gate*, 1987,
Mixed Media



Ellen Rich (Student), *Untitled*, 1987

Day School Courses 1987-88

Studio art courses continue through the year unless otherwise noted. History of Art courses are one-semester academic courses, some of which may be linked together, Fall and Spring, to provide year-long courses. The following abbreviations are used:

TBA = to be announced; (*) = new course.

Full-time students must enroll in a minimum of eight, maximum of ten, three-hour studio class periods.

Refer to the Class Schedule List and Addenda for information regarding class days and times.

Full-time students must enroll in a minimum of eight, maximum of ten, three-hour studio class periods per week per semester. Credit is awarded by a review board at the end of each semester on the basis of fifteen credits per semester for a full-time program, or thirty credits per year. Proportionately, part-time credit is at the rate of one and one-half semester hour credits for each weekly three-hour class period.

Review boards award a "block" of total credits for all work produced in all studio classes for the semester; the credits are not apportioned separately for each course.

This publication includes all information available at the time of printing. These listings are subject to change at the discretion of the administration. Changes to the curriculum which occur after the publication of this list will be incorporated in a revised listing which will be available at Registration.

Foundation Course

Although the School has no mandatory foundation program, we strongly recommend the Foundation Workshop for students with little previous art training and for those entering directly from high school. See course descriptions FW-1 and FW-2, below.

Other basic courses we suggest for scheduling along with the Foundation Workshop:

Foundation Drawing D-15

one period per week

Anatomy D-18

one period per week

Drawing for Animation F-17

one period per week

Basic Design for Graphic Design

Students GD-1

one period per week

Beginning Graphic Design GD-2

two periods per week

History of Art & Civilization in the West H-03/04

one period per week

Technical Painting P-23A3

two periods per week (both sessions required)

Oil Painting — The First Step P-75

one period per week (Fall),

two periods per week (Spring)

Foundation Photography I PH-2

two periods per week (both sessions required)

Beginning Printmaking G-13

two periods per week (both sessions required)

Monoprinting G-33A & B

two periods per week

The Figure in Space: Beginning Group S-31A

two periods per week (both sessions required)

Beginning Welded Steel Sculpture S-56

two periods per week

The following is a typical program for a first year student, although of course it would vary depending on the individual student's background, professional goals and specific interests.

Monday

9-12 AM Foundation Drawing D-15

2-5 PM Basic Design GD-1

Tuesday

9-12 AM Technical Painting P-23

2-5 PM Foundation Workshop FW-1

Wednesday

9-12 AM Technical Painting P-23

2-5 PM Foundation Workshop FW-1

Thursday

9-12 AM History of Western Art H-03

2-5 PM Foundation Workshop FW-1

Friday

9-12 AM Oil Painting/First Step P-75

2-5 PM Independent Drawing D-10

Art of Africa

Art of Africa A-1

Pinckney (on sabbatical Fall semester 1987)

Presentations: two periods per week

Spring)

Workshops: at least one period per week (Spring)

African resist-dye techniques and the exciting possibilities they offer the contemporary artist. Workshop sessions will teach the processes used by the Yoruba peoples of Western Nigeria to apply designs to textiles. Film seminars and lectures will explain the historical background, symbolism, and iconography of traditional Yoruba patterns and styles.

We will also explore contemporary concepts and methods of using multiple resist-dye techniques in a single tapestry on a monumental format. We will see photos from researches in Africa and slides of works and works-in-progress by former students and by the instructor.

Three sessions per week are required: both periods of presentation and at least one period of workshop time. Additional workshop time is recommended.

Ceramics

It is our intent to promote a creative attitude toward the use of clay. We believe that craftsmanship and exploration of ideas must evolve together. (Production pottery will not be stressed.) Kiln facilities permit the firing of unusually large work at all temperature ranges. Students not concentrating in ceramics are welcome and are encouraged to do independent work in the ceramics facility provided they make arrangements to do so with the faculty. There is a lab fee of \$50 per ceramics student.

Faculty: Michael Barsanti, Mark Cooper, David Davison (on sabbatical in 1987-88)
Visiting Faculty: Bruce Ostwald

Workshop: The Figure in Ceramics

Cooper

One noontime period per week (Fall)

A weekly workshop for individuals with or without experience in ceramics. We will work from a model or models. Brief slide presentations of figurative ceramics (i.e., primitive fetish objects, Greek vase painting, works by Picasso, Gauguin, and Robert Arneson) will accompany each class. A number of techniques will be introduced each week: drawing in clay, relief, engobes, terra sigillata, etc. We will keep technical information to a minimum and will emphasize working in direct response to the model within the ceramic tradition. (Students with no experience in ceramics will be shown fast, simple ways of making tiles, platters, or whatever they require to get underway.)

Materials fee of \$20.00 for students not otherwise working in the Ceramics area.

Materials Technical C-9

Cooper

One period per week

We will provide the student with a wide range of approaches to ceramics. Emphasis will be on specific technical issues such as the selection and creation of clays for sculpture, the achievement of painterly surfaces with glazes, and mold-making for slip casting. We will consider color relationships, manipulations of glazes and their interactions, and the relation of color to form. Students should schedule a second period for the studio work required.

Fall: The analysis and formation of glazes from raw materials, with calculations and laboratory problems on clay, properties and uses; clays and glazes for particular effects, methods of forming, firing temperatures, clay slips, glazes, kiln firing.

Spring: Ways to work with clay: terra sigillata, engobes, Egyptian paste, mold making, china painting, and creating decals. We will work from the model during class as we apply these various techniques. We will assist students interested in vessels and abstractions as well as those pursuing various figurative approaches to ceramics.

Ceramics Foundation C-10A & C-10B

A: Ostwald;

B: Barsanti

Two periods per week (both sessions required)

Basic exploration of clay and glaze. Lectures, demonstrations, and experience in many approaches, including handbuilding and slabforming, glaze and slip application, and firing methods. Specific problems will be assigned. Attendance required for beginning students. This course is a prerequisite for all advanced courses in ceramics and will be repeated in the second semester.

Directed Study C-13A, C-13B, C-13C, and C-13D

A: Ostwald;

B: Barsanti;

C: Barsanti;

D: Ostwald

One period per week

Independent projects in ceramics planned and pursued in consultation with the instructor.

Day School Courses

Kilns and Firing C-21

Barsanti

One period per week

A thorough study of kilns, including those used by pre-industrial societies (dung-fired, open-pit, circular, etc.), Chinese and Japanese tunnel kilns, and space-age materials and designs. Projects will include design and fabrication of portable raku kilns and designs for high-fire wood-burning and gas-burning kilns. Students will learn how to fire the Museum School's alpine kiln, catenary arch kiln, and raku and salt kilns. Investigation of refractory materials and their practical applications will be stressed.

Criticism

Presentation of one's work to an audience, consideration of the work of others, the exchange of ideas and opinions, and the posing of questions about art — these activities have always been crucial to artists. Each of the "CR" courses noted below is designed as an ongoing forum for such exposure and investigation.

Faculty: David Davison (on sabbatical in 1987-88), Susan Denker, Barnett Rubenstein.

Making Painters Think CR-4

Denker & Rubenstein

One period per week (Fall)

A highly structured discussion and crit seminar for all painters, realist or abstract, who are seeking constructive discussion, criticism, and help in their work. Specific problems will be addressed each week in slides, group discussions, occasional visits to galleries, and scheduled weekly crits of student work by the instructors. A chance to change the way you look at, feel about, think about, and make art. Participation required; ambition welcome.

The Shape of Content: Imagination and Play CR-5

Denker

One period per week (Fall)

Was your work more alive when you were five years old? What is the content of your work now? How could you expand your range of expression? We will explore ways of working through your visual ideas so that they generate a group of works which are more direct and clearer, more focused in expression. Issues of size, scale, pictorial illusion, material, mood, touch, preparation, presentation, and narrative will be addressed in response to each student's work. We welcome students working in any medium. (Not recommended for first-year students, but first-year students are welcome.) Regular attendance will be expected.

Seminar: Meet the Critics CR-6

Denker

One period per week (Spring)

Is criticism, as practiced today in museums, magazines, and newspapers, a useful body of opinion for artists? Are there important issues being raised that you cannot ignore, or would it be better to be ignorant? How is your work seen by the world at large? Are you communicating as fully as possible with your audience? We will attempt to answer these and other questions through weekly discussions with visiting critics, curators, journalists, art historians and dealers from Boston,

New York, and Washington, D.C. They will be invited to critique work by the members of the seminar and to discuss the points of view they bring to bear. This course is recommended for fourth-year and M.F.A. students. Limited to fifteen. Students wishing to take this course must see the instructor at registration for permission. Auditors welcome each week.

Myth, Magic, and Metamorphosis CR-7

Davison

(Not offered in 1987-88)

"Why do we make 'Art'?" Primitive cultures, past and present, speak to each other and to us through their myths and legends, lore and ceremonies. Their artifacts and rituals challenge our very definition of "Art."

This year-long studio course will center upon the use of myth in the development of personal imagery. Students will work in direct response to our investigations of other cultures. Comparisons will be made and questions asked. What are our myths? How do they influence our work? To be considered first semester: Africa (including Egypt), Asia (including India), and North American Indians. Second semester: South America (especially Peru), Meso-America (including Mexico), and Oceania (South Pacific-New Guinea). This is an interdisciplinary course, welcoming students from sculpture, painting, and other areas. Students may join in the second semester.

Drawing

Students are encouraged to explore as broad a spectrum of drawing as possible, including anatomy and perspective, drawing as pure design, as learning to see, as development of a visual vocabulary. Individual criticism, group discussions, and informal lectures keep teaching flexible and committed to the personal development of each student.

Other courses which may be of interest to drawing students: G-43, Drawing in the Printshop; S-63, Drawing for Sculptors

Faculty: Miroslav Antic, Joseph Capachietti, John Clift, Milton Derr, William Flynn, Louis Gippetti, David Kelley, Charles Milson, Timothy Nichols.

Drawing D-1A through D-1H

Antic, Derr, Flynn, Kelley, Milson

A: Flynn; B: Kelley;

C: Milson; D: Flynn;

E: Flynn; F: Milson;

G: Derr; H: Gippetti;

I: Antic

One period per week

Drawing is a way of seeing, thinking, and planning, relevant to all art disciplines, and will be taught with this in mind. Students will be exposed to figure and object drawing as two-dimensional design with emphasis on different visual ideas, materials, and techniques. These classes will vary in approach dependent upon the particular instructor, but all will give individual attention to both beginning and advanced students. Enrollment in all drawing courses should be confirmed at registration. Regular attendance is expected.

Free Drawing Studio D-6

No Instructor

One period per week

This class is conducted without an instructor in order to foster independence, freedom, and experimentation. A model will be available.

Independent Drawing D-10

No Instructor

A maximum of two class periods may be allotted to this course designation, which represents drawing done outside School facilities. Students are encouraged to invite faculty members to criticize such work regularly and are expected to present this work to their Review Boards.

Portrait D-14

Gippetti

One period per week

Exploration of all phases of portraiture, from the traditional and objective to the personal and subjective. Work will be done in many two-dimensional media and students will be encouraged to exploit as many as possible. Some formal background in drawing and color will be more than helpful.

Foundation Drawing D-15

Capachietti

One period per week (one-semester

course, repeated in the Spring)

This course will probe the inner and outer structure of forms through the creation of three-dimensional illusion on two-dimensional surfaces by means of line, texture, value, and shape. Various media and techniques will be used.

Applied Anatomy D-18

Capachietti

One period per week (one-semester

course, repeated in the Spring)

Anatomy for the artist. Lectures, demonstrations, and discussion will be combined with drawing from the model. The skeleton and muscular structure will be studied together. Consistent attendance and outside work are required.

Drawing as Process D-20A and D-20B

A and B: Clift

One period per week

This course is designed to help you develop a personal aesthetic. In addition to drawing, various other media may be explored. At least one year of prior studio experience is required before enrolling in this course.

Drawing D-21

Nichols

Two periods per week (both sessions required)

Seeing immediately and directly requires concentration and inner stillness. Drawing is a natural thing to do and a large part of learning to draw is learning how to stay out of your own way. Some approaches to drawing to be considered are: making the illusion of three-dimensional space by seeing flatly; sensing the volume of space as well as the volume of volume; understanding the content of drawing to be the whole experience of seeing and acting; relating direct perception to memory and invention; varying pace, procedure, and media to affect habits, intention, and your sense of finish; mark-making; the difference between precise observation and copying; your personal response and drawing what matters to you. These approaches will be pursued through both quick and sustained drawing in several media, with and without the model in

class, and through related outside assignments. There will be bi-weekly critiques and local field trips as opportunities occur. Regular attendance at both weekly sessions is required.

Drawing & Color D-22

Nichols

One period per week

The main goal of this course is to develop sensitivity to color through direct visual experience and practice. We will begin in the Fall with an investigation of the interaction of colors, using dry materials such as colored papers, pastels and pencils. Weekly projects will be assigned, some strictly defined, some open-ended. During the weekly critiques, talk will focus on the illusions of light, space, and rhythm generated by combinations of color, shape, and texture. Color theory will be discussed only where it may serve a practical purpose. In the second semester students will define and pursue projects growing out of their experiences during the first semester and related to the function of color in their own work. Attendance at class and a substantial amount of outside work are required. Instructor's consent required to join this course in the Spring semester.

Drawing for Painting D-23

Antic

One period per week

This course is for advanced students who have no trouble drawing the figure in proportion, scale, etc. If you are beyond these problems, come to this class and we'll try to develop your drawings as one develops a painting. Models will be available, but you may work from your own ideas as well. Any and every medium: charcoal, ink, pastel, acrylic, etc.

Advanced Drawing D-29

Milson

One period per week

A course to develop skills in transforming visual perceptions into visual products. We will use figures, objects, non-objects. An extended emphasis on experimental techniques in the various media used (wax, paint, etc.). Acceptance of students is by interview and portfolio presentation on Registration day.

The Anatomy of Drawing D-31

Flynn

One period per week

This course will reduce the principles of drawing to their simplest common denominations—marks, lines, shapes, light, perspective, proportion, the anatomy of a garbage bag, and the use of materials. Requirements: energy and curiosity! These basics demand attention because they can apply to everything.

Long Pose Drawing D-32

Gipetti

Two periods per week

We will work toward technical, stylistic, and structurally analytic goals not attainable with life poses of short duration. The class will meet twice a week with the model posing from three to six hours (through one or two 3-hour class periods). Since instruction is commensurate with these longer poses, students are strongly advised to attend both class sessions. We will cover figurative structure, tonal rendering techniques, and composition.

Between the Lines: Advanced Drawing D-33

Kelley

One period per week

This course is designed for 3rd- or 4th-year level students who wish to make a transition into a personal and playful process in drawing with little or no emphasis on the figure. We will extend the drawing palette; e.g. tools, surface, format. There will be a weekly home assignment to be discussed individually at the following class. Instructor's consent and portfolio review required for entrance into this class.

Electronic and Computer Art

This area combines computer art, electronic music, performance art, and light projection. Courses are for students whose major interest is in this area and for students in other disciplines (film, video, graphic design, etc.) who can benefit from our facilities.

Computer equipment: Amiga personal computers, Apple Macintosh and Apple II family, equipped with mice, graphics tablet, digital camera, digital image scanner, video digitizer, video genlock interface, sound sampler, speech synthesizers, with outputs to color monitors, video, color ink jet, black-and-white dot matrix printers, pen plotter.

Computer software: C, BASIC, PASCAL, LOGO, Assembly Languages, as well as paint and drafting programs, font editors, page compositors, word processors, animation editors, and many graphics utilities.

Sound equipment: Yamaha DX21 FM synthesizer, Alpha Syntauri computer synthesizer, MIDI interface, Aries analog synthesizer, 4 channel tape studio with TASCAM 34B and TEAC 3340 tape decks, dbx, digital delay, 31 band equalization, speech synthesizers, digital sound sampling.

Light equipment: Microstar computerized three-projector programmer, 9 Kodak slide projectors, dissolve units, custom-built control equipment, LASER, six 500 watt fresnel theater lights.

See special note on Performance at the Museum School (at the end of these course descriptions).

Faculty: Larry Johnson, Richard Lerman (on leave of absence 1987-88)

Introduction to Electronic Music E-21, E-21A and E-21B

L. Johnson and TA

E-21 one period per week (L. Johnson)

E-21A one period per week (TA, workshop)

E-21B one period per week (TA, workshop)

A one-semester course introducing the Electronic Music studio. Students need not have previous experience in either music or electronics. We will cover elementary use of computer and analog music synthesizers, sound recording, and editing and mixing tape in a four-channel tape studio. Theory and aesthetics of music, electronics, and acoustics will be taught alongside technology. Assignments and exercises in music composition will be required. Admission by consent of instructor. Limited to 20 students.

Advanced Electronic Music E-29

L. Johnson

One period per week

A seminar with topics in synthesizer and recording techniques, music composition, electronics and acoustics, performance and multimedia work, and in soundtracks for film, video, and slides. (Prerequisite: E-21, E-29, or consent of instructor.)

Introduction to Computer Art E-35 and E-35A

L. Johnson and TA

E-35 one period per week (L. Johnson)

E-35A one period per week (TA, workshop)

In this one-semester course for beginners we will emphasize programming graphics in BASIC. Some exposure to geometry is the only necessary previous experience. Students will also learn to use image digitizing, paint, and animation programs, inter-relating them with their programming. Two- and three-dimensional images will be created for computer screen, video, slides, and color printouts. Students will be expected to do assignments and develop their own projects.

Performance Workshop E-47

TBA

One period per week (Fall)

Performance as part of the image/process or process/image in one's work. This class is not restricted to persons working in the electronic art areas at School, although it may be thought of as a companion course to other classes in multimedia and video. Students will offer a show of individual and collaborative work at the end of the semester. In previous years, the class also offered performances at Tufts and M.I.T.

Advanced Performance Art E-48

TBA

One period per week (Fall)

Open to people with previous performance experience. We will develop large-scale pieces and explore elements of installation art, electronic media, site-specific works, and pieces requiring careful scripting and directing. Links between the visual arts and theater will be carefully examined. Students will present a group show and/or individual shows of their work. Admission is by consent of the instructor.

Performance Art Topics E-49

TBA

One period per week (Spring)

We will focus on student work of two kinds: large-scale work as in E-48, and performances of a "sketch-like" nature. In considering the latter, attention will be given to ways of structuring this work into longer pieces and to integrating it into one's personal style. Prerequisite: E-47 or E-48. Admission is by consent of the instructor.

Sound Art E-50

TBA

One period per week (Spring)

By "sound art" we mean the interplay of visual and performing arts with a sonic focus. Sound is a broader topic than music and will be treated as image, process, and technique. In workshop sessions we will construct acoustic art objects and electronic art objects. We will also study the relation between light and sound. Admission is by consent of the instructor.

Advanced Computer Art E-51

L. Johnson

One period per week

Day School Courses

Topics to be covered: C programming language, fractal geometry, three-dimensional lighting and shading, geometric modeling, advanced animation, and inter-relating computer applications with sculpture, performance, installations, film, and video. Students will be expected to pursue independent projects.

Multimedia Performance E-52

L. Johnson

One period per week

Inter-relating media to create performances for eyes, ears, and other senses, with an emphasis on electronic and digital devices. Students will be expected to work on individual projects, although there will be some collaborative activity. Equipment available includes Amiga personal computers, audio tape, computer controlled slide projectors, speech synthesizers, and home-brew electronic circuits. Special topics will include use of written and spoken texts, transformations of visual, auditory and literary forms, and the uses of found environments. Admission is by consent of instructor. Limited to 15 students.

Film

Film and animation courses are designed for the student who is producing films. Many of these courses include the screening of film and animation by other artists, but our primary concerns are a student's mastery of technique and his/her personal aesthetic approach.

The area has an Oxberry Master 16mm/35mm animation stand and camera with an Automator computer, and an Acme animation punch. Super 8 facilities include sound and silent Canon, Sankyo, and Nizo cameras, and the sophisticated Goko Stereo 8 editor. Super 8 transfers to video are possible with Goko's TC-20. Sony's "Pro Walkman" cassette recorder allows truly portable professional recording. A student can also make a complete 16mm film with sync sound and editing equipment (including Eclair ACL, Arriflex BL, Arriflex S, and Bolex cameras; six-plate and four-plate Steenbeck editing machines; and Nagra IV tape recorder). The sound studio includes Sony and Tascom 4-track tape decks, 6-track mixer, parametric equalizer, digital delay, one Magnasync recorder, and two Magnasync players. Other equipment includes: Siemens double system projector, Elmo GS-1200 projector, J-K optical printer, animation stand with Doiflex camera, and Bell & Howell Model J contact printer.

Because film is a time-consuming medium, persons enrolling in Film must take at least two courses in this area. Interested students should pre-register and consult with faculty at Registration to confirm enrollments.

The History of Art courses H-109A, The Independent Feature Film; H-109C, History of Animation; H-119, Documentary Film I; and H-159, Film Genres: Science Fiction, Crime, and the Western, may be of particular interest to students working in the Film area.

See special note on performance at the Museum School (at the end of these course descriptions.)

Faculty: Flip Johnson, Richard Lerman (on leave of absence in 1987-88)

Visiting Lecturers: Rufus Butler Seder, Margie Smigel

Beginning Animation F-7

F. Johnson

Two periods per week (Fall) (both sessions required)

Make your paintings and drawings come to life! Animation is more than just "cartoons," it is the art of creating motion. We will emphasize experimental approaches to animation. We will assign exercises in a variety of animation techniques, including cutouts, flipbooks, drawn-line animation, and direct animation on film. Through filming these assignments, a thorough working knowledge of 16mm film equipment will be gained. Students will become confident in all phases of production by completing a 30-60 second required project. These individual works will become part of a larger group project. We will also screen outstanding animated films and analyze them frame by frame. Bring a notebook, charcoal, and colored media on first day of class. Class attendance is essential. A \$75.00 lab fee will cover most expenses.

Intermediate Animation F-7A

F. Johnson

One period per week (Spring)

Each student will be expected to complete a short animated film. Various experimental animation techniques will be explored, including sand and pastel animation, xerography, rotoscoping, animation cycles, cel animation, and airbrush. Students will also learn how to process their own film for pencil tests, make A & B rolls, and create simple sound mixes. For students who have completed F-7 Beginning Animation or its equivalent. Students are strongly encouraged to take F-26 Intermediate Animation Workshop in conjunction with this course.

Beginning Super 8 Filmmaking F-8A

Smigel

Two periods per week (Fall)

Beginning filmmaking is learning to respect the equipment and to de-mystify its technology. This course assumes no previous knowledge of camera use or of filmmaking. Students will learn basic skills from loading and focusing a camera to editing and creating soundtracks. A motion picture camera is an exciting tool, but it is only a tool. Intellect, patience, and hard work will enable students to make art through their filmmaking. Each student will be encouraged to create his/her own reality on film. Although we provide shared cameras for the students' use, it is suggested that a student who plans to continue in film buy his/her own Super 8 camera. Contact the instructor for recommended cameras.

Advanced Super 8 Filmmaking F-8B

TBA

One period per week (Spring)

Super 8 Filmmaking as an artist's medium with its own unique characteristics. Working individually or collaboratively, students will create moving images and soundtracks and combine these elements to make complete films or to integrate them with other art forms (video, performance, sculpture, painting, etc.). Simplified, appropriate production techniques will be taught, maximizing aesthetic con-

cerns, image and sound quality, and content. A \$100.00 dollar lab fee will cover some expenses.

Basic 16mm Filmmaking F-10A

Seder

One period per week (Fall)

Fantastic things can be done with a Bolex, a light meter, a splicer, and your imagination. First you learn the equipment inside and out. Then you fly. A lab fee will cover some costs.

Advanced 16mm Filmmaking F-10B

Seder

One period per week (Spring)

So you know how to use a Bolex. Now learn how to shoot sync sound with the Arri BL and Eclair cameras, the Nagra sound recorder, and a clapboard. Edit on the flatbed Steenbeck or the upright Moviola. Prepare pic and sound for the final print. Enter festivals, win big prizes. Instructor's consent is required for admission to this course.

Filmcraft: Lighting/Editing F-12A

Seder

One period per week (Fall)

Lighting and editing are the two basics of good film/video production. Learn how to light on location or in a studio, how to use a light meter, and how to get the image you want. Learn the principles of editing: storyboarding, cutting a sequence, the rules and why to break them. A lab fee will cover film costs.

Filmcraft: Sound F-12B

TBA

One period per week (Fall)

We will consider the technical nature of sound and sound recording as well as the subjective nature of sound and/or music combined with a film image. Exercises in gathering sound, transferring and mixing sound in the studio, creating sound collages, and editing sound will make up the assigned portions of the class. It is assumed that persons will be working on film, video, or multi-media projects in other classes. Limited enrollment. Admission is by consent of the instructor.

Filmcraft: Optical Printing and Workshop F-12C

TBA

One period per week (Fall)

An introduction to the J & K optical printer with emphasis on learning to use the J & K to develop and extend one's imagery in ways not possible with camera and lab techniques alone. Students must have a thorough understanding of how film stocks behave. While optical printing is often used to create special effects, this is not a class in special effects. Later in the semester, as students work individually, we will have general workshop sessions on the completion of film projects. Limited enrollment. Instructor's consent required.

Film Technical Workshop F-13

TBA

One period per week (Spring)

A seminar class covering some of the following topics: depth of field, depth of focus, f-stops, T-stops, B & W filters, color filters, color temperature, ASA, H & D curves, the positive-negative-reversal controversy, A & B rolls, A & B wind, etc. This is a de-mystification workshop. Essential for all film students.

Personal Cinema: A Film Every Two Weeks F-15A

TBA

One period per week (Fall)

In this course, people will be encouraged to work quickly in order to improve their intuitive skills — skills which will be useful in the making of future longer films. Students will be asked to work with their originals (to avoid the expense of work-print) and, later in the semester, to work out logical and artful ways of organizing and screening their six or seven films.

Personal Cinema F-15B

TBA

One period per week (Spring)

Continuous viewing of film footage made by class members, re-screening of recently edited footage, screening of works by other filmmakers and/or meetings with them — these activities will encourage class members to develop their own philosophical approaches to filmmaking and to style. We will emphasize the question of how to say and how to show what one wants to communicate in a given work. This class is recommended as a complement to any other film, video, or multimedia class. We will aim for completed work to be presented in a final spring film showing.

Advanced Animation Workshop/Seminar F-16

F. Johnson

One period per week

A class for students working on personal animated films. Students are required to complete one three-minute film each semester or a five-minute film over the course of the year. Student work-in-progress will be discussed in the group and individually. Technical problems and specialized areas of animation will be explored as the need arises. Additionally, we will talk about current trends in animation and will screen films for frame-by-frame analysis.

Drawing for Animation F-17

F. Johnson

One period per week (Spring)

For beginning, intermediate, and advanced students, including non-animators. Students will learn to create animated movements through direct observation. Working with small flipbooks, we will study moving subjects and discover underlying principles of motion. Topics will include physical laws, perspective change, organic/non-organic motion, abstract motion, walking, metamorphosis, and feeling motion in one's own body. Frame-by-frame film analysis will augment direct observation. Students will be asked to bring subjects for study. Flipbooks will be filmed in Super 8. Bring two 5" x 8" or 6" x 9" glue-bound notepads (100 pages), masking tape, pencils, charcoal, colored media (inks, markers, pastels, watercolors, or crayons), and eraser to first class meeting. A \$5.00 lab fee will cover cost of Super 8 film.

Visual Effects in 16mm F-23

Seder

One period per week (Spring)

101 tricks with a Bolex and a Model J Contact Printer. Multiple superimposition, split-screen, mattes, glass shots, front projection, stop motion, reverse motion, handcranking, time exposures. You buy the film

stock. Instructor's consent required for admission to this course.

Oxberry Animation Stand Workshop F-24

F. Johnson

One period per week (Fall)

Students will become thoroughly acquainted with all aspects of the Oxberry Master Animation Stand. Regular assignments will augment instruction in care and maintenance, shooting animation, bipacking, rotoscoping, and use of the Automator Computer. This course must be successfully completed before a student is allowed to operate the stand independently. Prerequisites: F-7 and F-7A or F-22.

Animation Technical Workshop F-25

F. Johnson

One period per week

So its time to load the Doiflex, make a three frame dissolve on the Bolex, plan a fade out on your A & B roll, and make a fullcoat mix down on our rack of dubbers — BUT YOU DON'T KNOW HOW TO DO IT! Enroll in this course to get the advanced help you need on a one-to-one basis. Bring all your questions to class. This course is open to all animation and film students.

Intermediate Animation Workshop F-26

F. Johnson

One period per week (Spring)

Students will bring their artwork to class. The instructor will work with students individually. Experimentation will be strongly encouraged as students are guided toward their personal visions. Students may also work on films in small groups. A variety of organizational approaches to collaboration can be discussed. F-7A Intermediate Animation students are encouraged to enroll, but all students are welcome.

Foundation Workshop

Foundation/Expansion Workshop FW-1

Goss, Kelley, Sibley, Wills

Four periods per week (Fall) (all sessions required)

Through a series of interlocking exercises, we will explore "visual language," seeking a common ground between two- and three-dimensional media. For example, we might compare lines of barbed wire or string in three-dimensional space with marks made by charcoal, ball-point pen or twigs on a two-dimensional surface, or we may follow an idea from a torn-paper collage through a painted relief to a free-standing object. A sense of trust will be helpful, since our intent will not always be self-evident.

This extended workshop is for students in the early stages of "finding themselves" as artists and for those seeking a new direction. We will be as much concerned with the letting go of preconceptions as with the gaining of experience. (Participation in the Foundation Workshop will help new students learn to use the School's free-elective system; relevant courses will be suggested throughout the semester. Frequently students have found social relationships emerging from contact with others in this peer group.)

One Foundation Workshop teacher will serve on the review board of each student enrolled in this course.

Loading Zone Workshop FW-2

Kelley and Goss

Two periods per week (Spring) (both sessions required)

This extension of the Foundation Workshop is designed for those people at any level looking for a kick-start; the class involves idea-oriented trigger mechanisms rather than traditional subject matter. The emphasis will be upon exploration, discovery, and process in non-conventional situations and materials. Exercises will include 2D, 3D, 4D (magic), performance, class collaborations, and semester-long projects. Some materials will be provided: plaster, glue, glue guns, tape, cardboard.

Graphic Design

This area offers courses in graphic design, typography, and illustration. Facilities include a design shop, a photographic darkroom, a 14" x 17" reproduction camera.

Faculty: Joseph Landry, Judith Richland.
Visiting Lecturer: Joan Shafran.

Basic Design for Graphic Design Students

GD-1

Landry

One period per week

A basic course in creativity, design, and visual communication, with weekly assignments of increasing complexity, weekly slide talks or "brain-storming" sessions, and weekly evaluations of work. Although intended primarily for students interested in graphic design, this course may also serve as "foundation design" for others. One-semester course, repeated second semester.

Beginning Graphic Design GD-2

Landry

Two periods per week

Design projects will be presented in "design procedure" steps as weekly assignments. Slide talks, "brain-storming" sessions, technical instruction, field trips. Prerequisites: GD-1 and a Photography course (these may be taken concurrently), or equivalent.

Illustration GD-4

Landry

One period per week

An assignment class in pictorial communication using traditional, "photographics," and found-image techniques. Emphasis on the limitations and creative possibilities of commercial printing. Slide talks, idea-generation techniques, technical instruction. Prerequisite: One or more drawing courses taken concurrently.

The Designer, the Artist, and the Computer GD-6

Shafran

Two periods per week (both sessions required)

An introduction to the use of the computer in art and design. We will consider the computer as a tool for conceptualizing, generating, and enhancing images. Lectures will cover a variety of computer images and the hardware available. We will visit computer graphic facilities, research environments, and artists using computer systems. Students will experiment with graphics software packages, graphic design problems, and applications of the computer in combination with traditional media.

Day School Courses

Advanced Graphic Design and Typography GD-7

Richland

Two periods per week (both sessions required)

An intensive exploration of processes and principles, involving informal and applied graphic design. Class discussions will center on historical procedures and practical applications. An assignment class in letterforms and typography, with slide talks, technical instruction, and field trips. We will consider the historical basis of letterforms and do creative work in class.

History of Art

Members of the history faculty share a commitment to creating courses which are useful to artists. We provide students with the opportunity to see and discuss the art of many different cultures and periods. Since the art of the past is an essential resource for anyone who wishes to make art in the present, we recommend that every student plan his/her curriculum to receive as broad a background in art history as possible. A basic survey of Western art is provided by H-03/04, followed by one of the following: H-101/102 (the introductory survey of modern painting), H-07 and H-07B (the introductory survey of modern sculpture), H-122/123 (the introductory survey of photography). H-109 is introductory to more specialized courses in film.

H-116, H-105B, H-120B, H-128, and H-131B are particularly recommended for sculpture students; H-130C, H-131B, H-135, and H-140 are particularly recommended for painting students. H-120B is particularly recommended for students in stained glass or metals. However, all students are encouraged to take courses outside their own working medium, since history shows that no artistic medium has ever developed in isolation. All courses are graded Pass/Fail. Auditing is permitted in all courses whenever room space is sufficient. Feel free to drop in on any course.

Note: A starred (*) course indicates a new course, often with a visiting lecturer, being taught this year only. The symbol (R) indicates a rotating course taught every two or three years.

Faculty: Richard Broadman, Fritz Buehner, David Carbone, Joan Lebold Cohen (leave of absence, 1987-88), George Creamer, Susan Denker, Jim Dow, Dorothy Gillerman, Philippa Shaplin (leave of absence, Spring semester).

Visiting Lecturers: David Skirkey (Spring semester), TBA.

History of Art and Civilization in the West H-03/04

Shaplin and Gillerman (Fall); Carbone and Skirkey (Spring)

One period per week

From the pyramids to the French Revolution — major monuments of western art will be considered within their cultural context. We will discuss official and non-official patronage of church and state as well as the training of the artist and his/her role in society. Selections from literature and readings about music and theatre will complement the visual material presented in class and in visits to local muse-

ums. This course provides a foundation for more specialized courses in art history and is strongly recommended for students who desire an understanding of the tradition in which they work.

Lives of the Artists (R) H-05

Broadman

One period per week (Spring)

In every period of Western history artists have faced challenges and choices. We will present biographies of twelve artists who lived in different periods of history from ancient Greece to the present. Each lecture will be given by a different Art History faculty member or visitor and will focus on the life and work of one artist — his/her aesthetics, philosophical choices, and/or the changing technologies which shaped the possibilities and limits of creative endeavor. Students will be expected to study the life and times of one artist.

Early Modern Sculpture (R) H-07A

Creamer

One period per week (Fall)

A survey of the major sculptural developments from the late 19th century to the mid-20th century. Among the topics to be discussed: the relationships and interdependence between sculptural movements and their painting counterparts; present-day manifestations of earlier movements. We will explore the complexity of this period by focusing on individual artists as well as broadly based movements. This course is strongly recommended as a background course for students planning to take H-07B Contemporary Sculpture when it is next offered.

18th through 20th Century European

Painting: Image, Structure, Process

H-101/102

Denker

One period per week

Fall: An in-depth examination of the major 18th and 19th century European painters from Watteau through Van Gogh.

Spring: Beginning with Cezanne, we will examine the major 20th century painters and art movements, from Fauvism, German Expressionism, Cubism, and Surrealism to the present. Required reading will focus on the journals, letters, and other published writings of the artists themselves. Lectures will be supplemented by visits to the drawing and print collections at the Museum of Fine Arts and the Fogg Museum. Note: H-102 is a prerequisite for more specialized courses in 20th century art history. Either semester may be taken separately.

The Art of Japan (*) H-105B

TBA

One period per week (Spring)

The extremely rich tradition of Japanese art will be examined in the context of the culture in which it was made. Slide lectures will be supplemented by visits to the Museum of Fine Arts and Sackler Museum collections, films, and readings in Japanese literature.

Contemporary Art H-110/111

Buehner and D. Carbone

Two periods per week (12:30 — 2:00 p.m.; both sessions required)

We will provide an opportunity to see and discuss art currently exhibited in the major museums and private galleries in New York and in the Boston area. Contem-

porary events will be viewed in relation to the history of art since 1945 (or from earlier periods where appropriate), as well as in relation to issues pertinent to the different media. This course is not recommended for first-year students. Either semester may be taken separately. Students must re-register for Spring semester to continue from the Fall semester.

Art of Ancient Egypt (R) H-116

Shaplin

One period per week (Fall)

The art of ancient Egypt will be examined in historical and cultural context, in particular through viewing the original works in the Museum of Fine Arts whose Old Kingdom collection (3rd millennium B.C.) is the finest outside Egypt itself. Course requirements will be based on museum study.

Contemporary Documentary Film I (R)

H-119

Broadman

One period per week (Spring)

We will survey current approaches to documentary in the medium of film and their relationship to film history and to particular movements in photography. Emphasis will be placed on the changing rationale for documentary aesthetics and on particular innovative films which have broken with previous standards within the genre. Among the types of film we will study: the docudrama, the newscast, the anthropological, the verité, the feature documentary, and films of social analysis.

Gothic Art and Architecture (*) H-120B

Gillerman

One period per week (Spring)

Gothic art is a world. Understanding of the great cathedrals involves a study of painting, stained glass, metalwork, and book arts as well as architecture and sculpture. Despite the uncertainties of medieval life, Gothic artists succeeded in creating an art that supports an ideal of cosmic order. Lectures and discussions will be supplemented by visits to local museums, and by readings from the works of medieval writers.

History of Photography (R) H-122/123

19th Century (Fall), 20th Century (Spring)

Dow

One period per week

A comprehensive treatment of all aspects of photography from its inception to just last week. While holding to a basic chronological structure, we will also attempt to pull together material of differing persuasions from different periods. Classes will feature slide presentations, with trips when appropriate. Students should plan to take both semesters to take full advantage of the range of material to be covered.

Classical Art (R) H-128

Shaplin

One period per week (Fall)

Familiarity with the art of Greece and ancient Rome is essential to the understanding of Western art in general. This course begins in Greece c.2000 B.C. and extends through the fall of Rome in the 5th century A.D. Emphasis will be on examination of the famous collections in the Museum of Fine Arts.

Note: H-128 will be a pre-requisite for the limited-enrollment seminar H-149 Ancient Athens when it is next offered.

The Baroque: Caravaggio to Goya H-130

D. Carbone

One period per week (Spring)

An examination of objective figurative idioms (still life, landscape, portraiture, genre, history, painting, allegory) as they developed during the 17th and 18th centuries. Problems in figurative art will be explored in relation to ways of feeling and to ideas of sensibility, religious delirium, psychological truth, and freedom. In discussions and through drawing from works of art students will find an intimate dialog with the past. Resources: slide presentations, films, readings, and museum visits.

Early Italian Renaissance Art (*) H-131B

Gillerman

One period per week (Spring)

Italian fourteenth century art constitutes a little "renaissance" before the Renaissance as medieval values contained in a symbolic, abstract art are left behind and the visual and affective world opens up. In the intense and visionary panels of Duccio, the dramatic narratives of Giotto, and the psychological probing of the sculptor Giovanni Pisano, attempts were made to move the viewer by distilling his own experience. This is a period of beginnings, of false starts, and of precocious glimpses of the future. Lectures will be complemented whenever possible by visits to museums in the Boston area.

Abstract Expressionism (R) H-135

Denker

One period per week (Fall)

No artist working today can afford to remain ignorant of the accomplishments made or the significant problems raised by the painting of Gorky, De Kooning, Pollock, Rothko, Newman, Kline, Still, Gottlieb, Hofmann, Motherwell, D. Smith, and others. This course will focus on the distinctive visual achievements of these artists from their first cubist or surrealist efforts to their emergence as individual American masters.

Note: H-102 is a pre-requisite for enrollment in this course. This course is not open to first-year students.

Cubism: The Working Method 1912-Present (R) H-140

Denker and D. Carbone

One period per week (Fall)

We will concentrate on collage construction/synthetic cubism as the most flexible and dominant working method of this century for both abstraction and figuration. After four weeks of historical chronology, the lectures will range across a series of broad topics that present the parallels between artists working in different places at different times. Among the dozens of artists to be included: Picasso, Mondrian, Leger, Heartfield, Derain, Hartley, Beckmann, J. Graham, Pollock, Motherwell, Dubuffet, Balthus, Rauschenberg, Johns, Schnabel, M. Schapiro, Salle, Kiefer. Lectures will be supplemented by in-class workshops on collage, geometric abstraction, image appropriation, and other neo-isms.

Note: H-102 is a pre-requisite for enrollment in this course. This course is not open to first year students.

Seminar: Picasso (R) H-155

Denker

One period per week (Spring)

"Picasso is as important as Adam and Eve . . ." (Arp)

Students in this course will have time to examine the multi-faceted nature of Picasso's achievement in all media — both two-dimensional, three-dimensional, literary, and theatrical. Slide lectures will be supplemented by visits to local museums. The course will culminate in a performance of Picasso's *Desire Caught by the Tail*, set-designed, costumed, orchestrated, and performed by members of the seminar. Enrollment limited to eighteen enthusiasts. By permission of instructor at registration.

Film Genres: Science Fiction, Crime,

and the Western (*) H-159

Broadman

One period per week (Fall)

Western, science fiction, and crime films have been playing to packed audiences since the invention of cinema at the turn of the century. We will examine the historical, literary, and psychological roots of these genres in the American experience. Students will be expected to supplement class screenings by seeing films on view in the Boston area during the course of the semester, to read about, and to discuss the interplay between these films, the changing American scene, and the evolution of these genres from history to myth, romance, spectacle, and "high art."

Independent Study H-190

With permission. See Susan Denker.

Times to be arranged. Fourth year students only.

Rotating History of Art Courses

Not Given in 1987-88:

Asian Ideas and Images: India (R) H-104

Asian Ideas and Images: China (R) H-105A

Art of Africa and the Pacific (R) H-113

Art and Culture in Ancient Mexico and Central America (R) H-114

Native American Art (R) H-115

Art & Society: The Arts in a Changing World (R) H-118

Barbarian Art (R) H-133

Contemporary Figuration (R) H-156

Realism, Neo-Realism, and Surrealism in Film (R) H-160

Metals and Jewelry

The instructors of metalsmithing and jewelry strongly emphasize three-dimensional design skills. Courses lead students through basic technical and aesthetic experiences into more complex and conceptual problem-solving situations.

Weekly events in this area include seminars, critiques, demonstrations, field trips, and presentations by artists. The shop offers individual bench facilities, a forging and smithing area, new gravity and centrifugal casting equipment, a lapidary, a polishing room, electroforming laboratory, enameling facilities, and a shop store.

Students enrolled in M-10 Fundamental Metals are encouraged to take M-25 Metals Seminar concurrently.

There is a \$10.00 Metals lab fee for all first-term Metals students.

Faculty: David Austin, Yoshiko Yamamoto (on sabbatical 1987-88)

Visiting Faculty: Claire Sanford (Spring), Joseph Wood (Fall)

Fundamental Metals M-10A through M-10F

A: One period per week (attendance

required); Austin and Wood (Fall);

Austin and Sanford (Spring)

B: One period per week; Wood (Fall); Sanford (Spring)

C: One period per week; Austin

D: One period per week; Austin

E: F: One period per week; Wood (Fall); Sanford (Spring)

A basic metals course in design and technical skills for jewelry and metalforming which covers practical demonstrations, design concepts, and working methods. Attendance is required at either the Wednesday or Thursday morning demonstrations (Section M-10A). Workshops with faculty supervision occur on Monday, Tuesday, and/or Friday mornings and on Tuesday and Friday afternoons. This course runs through both the Fall and Spring semesters. A minimum of two periods, including M-10A, is required; however, it is strongly suggested that students enroll in as many additional periods of M-10 as their schedules will allow.

Body Sculpture: Intermediate and Advanced M-21

Austin

Three periods per week

In the tradition of jewelry, the body has been the focus of adornment. This course offers a break with tradition by concentrating on the development of body sculpture. Students will be given close individual instruction with emphasis on visual perception, design, and extensive experimentation with formal techniques. Specific problems, demonstrations, and slide presentations will be offered. Areas covered: jewelry fabrication, casting, lapidary (gem cutting), enameling, electroforming, and surface treatment and texture (reticulation and granulation).

Metalsmithing M-24

Wood (Fall); Sanford (Spring)

Three periods per week (two sessions required)

Metalsmithing for beginning and advanced students. For beginners, the focus will be on familiarization with materials, tools, and the characteristics of various metals, with an emphasis on experimentation. Advanced students will explore the possibilities of metals and mixed media for the expression of personal images and concepts. The course will cover forming and fabrication of functional and non-functional objects and traditional raising processes. The dialogue of this class encourages creative thinking and technical problem solving. Our goal is to give students confidence through personal tutoring and frequent critiques. Regular attendance and hard work are expected.

Metals Seminar M-25

Austin and Wood (Fall); Austin and Sanford (Spring)

One period per week

Metals students at all levels of experience are encouraged to enroll in this course. Our focus is to share the images of creative people, past and present, through slides, lectures, visiting artists, field trips, etc. We emphasize visual exercise and experience in developing aesthetic point of view.

Painting

In the Painting area a student may experience a wide range of techniques and viewpoints. He or she may work in a

Day School Courses

Advanced Graphic Design and Typography GD-7

Richland

Two periods per week (both sessions required)

An intensive exploration of processes and principles, involving informal and applied graphic design. Class discussions will center on historical procedures and practical applications. An assignment class in letterforms and typography, with slide talks, technical instruction, and field trips. We will consider the historical basis of letterforms and do creative work in class.

History of Art

Members of the history faculty share a commitment to creating courses which are useful to artists. We provide students with the opportunity to see and discuss the art of many different cultures and periods. Since the art of the past is an essential resource for anyone who wishes to make art in the present, we recommend that every student plan his/her curriculum to receive as broad a background in art history as possible. A basic survey of Western art is provided by H-03/04, followed by one of the following: H-101/102 (the introductory survey of modern painting), H-07 and H-07B (the introductory survey of modern sculpture), H-122/123 (the introductory survey of photography). H-109 is introductory to more specialized courses in film.

H-116, H-105B, H-120B, H-128, and H-131B are particularly recommended for sculpture students; H-130C, H-131B, H-135, and H-140 are particularly recommended for painting students. H-120B is particularly recommended for students in stained glass or metals. However, all students are encouraged to take courses outside their own working medium, since history shows that no artistic medium has ever developed in isolation. All courses are graded Pass/Fail. Auditing is permitted in all courses whenever room space is sufficient. Feel free to drop in on any course.

Note: A starred (*) course indicates a new course, often with a visiting lecturer, being taught this year only. The symbol (R) indicates a rotating course taught every two or three years.

Faculty: Richard Broadman, Fritz Buehner, David Carbone, Joan Lebold Cohen (leave of absence, 1987-88), George Creamer, Susan Denker, Jim Dow, Dorothy Gillerman, Philippa Shaplin (leave of absence, Spring semester).

Visiting Lecturers: David Skirkey (Spring semester), TBA.

History of Art and Civilization in the West H-03/04

Shaplin and Gillerman (Fall); Carbone and Skirkey (Spring)

One period per week

From the pyramids to the French Revolution — major monuments of western art will be considered within their cultural context. We will discuss official and non-official patronage of church and state as well as the training of the artist and his/her role in society. Selections from literature and readings about music and theatre will complement the visual material presented in class and in visits to local muse-

ums. This course provides a foundation for more specialized courses in art history and is strongly recommended for students who desire an understanding of the tradition in which they work.

Lives of the Artists (R) H-05

Broadman

One period per week (Spring)

In every period of Western history artists have faced challenges and choices. We will present biographies of twelve artists who lived in different periods of history from ancient Greece to the present. Each lecture will be given by a different Art History faculty member or visitor and will focus on the life and work of one artist — his/her aesthetics, philosophical choices, and/or the changing technologies which shaped the possibilities and limits of creative endeavor. Students will be expected to study the life and times of one artist.

Early Modern Sculpture (R) H-07A

Creamer

One period per week (Fall)

A survey of the major sculptural developments from the late 19th century to the mid-20th century. Among the topics to be discussed: the relationships and interdependence between sculptural movements and their painting counterparts; present-day manifestations of earlier movements. We will explore the complexity of this period by focusing on individual artists as well as broadly based movements. This course is strongly recommended as a background course for students planning to take H-07B Contemporary Sculpture when it is next offered.

18th through 20th Century European

Painting: Image, Structure, Process

H-101/102

Denker

One period per week

Fall: An in-depth examination of the major 18th and 19th century European painters from Watteau through Van Gogh. Spring: Beginning with Cezanne, we will examine the major 20th century painters and art movements, from Fauvism, German Expressionism, Cubism, and Surrealism to the present. Required reading will focus on the journals, letters, and other published writings of the artists themselves. Lectures will be supplemented by visits to the drawing and print collections at the Museum of Fine Arts and the Fogg Museum. *Note:* H-102 is a prerequisite for more specialized courses in 20th century art history. Either semester may be taken separately.

The Art of Japan (*) H-105B

TBA

One period per week (Spring)

The extremely rich tradition of Japanese art will be examined in the context of the culture in which it was made. Slide lectures will be supplemented by visits to the Museum of Fine Arts and Sackler Museum collections, films, and readings in Japanese literature.

Contemporary Art H-110/111

Buehner and D. Carbone

Two periods per week (12:30 — 2:00 p.m.; both sessions required)

We will provide an opportunity to see and discuss art currently exhibited in the major museums and private galleries in New York and in the Boston area. Contem-

porary events will be viewed in relation to the history of art since 1945 (or from earlier periods where appropriate), as well as in relation to issues pertinent to the different media. This course is not recommended for first-year students. *Either semester may be taken separately.* Students must re-register for Spring semester to continue from the Fall semester.

Art of Ancient Egypt (R) H-116

Shaplin

One period per week (Fall)

The art of ancient Egypt will be examined in historical and cultural context, in particular through viewing the original works in the Museum of Fine Arts whose Old Kingdom collection (3rd millennium B.C.) is the finest outside Egypt itself. Course requirements will be based on museum study.

Contemporary Documentary Film I (R)

H-119

Broadman

One period per week (Spring)

We will survey current approaches to documentary in the medium of film and their relationship to film history and to particular movements in photography. Emphasis will be placed on the changing rationale for documentary aesthetics and on particular innovative films which have broken with previous standards within the genre. Among the types of film we will study: the docudrama, the newscast, the anthropological, the verité, the feature documentary, and films of social analysis.

Gothic Art and Architecture (*) H-120B

Gillerman

One period per week (Spring)

Gothic art is a world. Understanding of the great cathedrals involves a study of painting, stained glass, metalwork, and book arts as well as architecture and sculpture. Despite the uncertainties of medieval life, Gothic artists succeeded in creating an art that supports an ideal of cosmic order. Lectures and discussions will be supplemented by visits to local museums, and by readings from the works of medieval writers.

History of Photography (R) H-122/123

19th Century (Fall), 20th Century (Spring)

Dow

One period per week

A comprehensive treatment of all aspects of photography from its inception to just last week. While holding to a basic chronological structure, we will also attempt to pull together material of differing persuasions from different periods. Classes will feature slide presentations, with trips when appropriate. Students should plan to take both semesters to take full advantage of the range of material to be covered.

Classical Art (R) H-128

Shaplin

One period per week (Fall)

Familiarity with the art of Greece and ancient Rome is essential to the understanding of Western art in general. This course begins in Greece c.2000 B.C. and extends through the fall of Rome in the 5th century A.D. Emphasis will be on examination of the famous collections in the Museum of Fine Arts.

Note: H-128 will be a pre-requisite for the limited-enrollment seminar H-149 Ancient Athens when it is next offered.

The Baroque: Caravaggio to Goya H-130
D. Carbone

One period per week (Spring)
An examination of objective figurative idioms (still life, landscape, portraiture, genre, history, painting, allegory) as they developed during the 17th and 18th centuries. Problems in figurative art will be explored in relation to ways of feeling and to ideas of sensibility, religious delirium, psychological truth, and freedom. In discussions and through drawing from works of art students will find an intimate dialog with the past. Resources: slide presentations, films, readings, and museum visits.

Early Italian Renaissance Art (*) H-131B
Gillerman

One period per week (Spring)
Italian fourteenth century art constitutes a little "renaissance" before the Renaissance as medieval values contained in a symbolic, abstract art are left behind and the visual and affective world opens up. In the intense and visionary panels of Duccio, the dramatic narratives of Giotto, and the psychological probing of the sculptor Giovanni Pisano, attempts were made to move the viewer by distilling his own experience. This is a period of beginnings, of false starts, and of precocious glimpses of the future. Lectures will be complemented whenever possible by visits to museums in the Boston area.

Abstract Expressionism (R) H-135

Denker
One period per week (Fall)
No artist working today can afford to remain ignorant of the accomplishments made or the significant problems raised by the painting of Gorky, De Kooning, Pollock, Rothko, Newman, Kline, Still, Gottlieb, Hofmann, Motherwell, D. Smith, and others. This course will focus on the distinctive visual achievements of these artists from their first cubist or surrealist efforts to their emergence as individual American masters.
Note: H-102 is a pre-requisite for enrollment in this course. This course is not open to first-year students.

Cubism: The Working Method 1912-Present (R) H-140

Denker and D. Carbone
One period per week (Fall)
We will concentrate on collage construction/synthetic cubism as the most flexible and dominant working method of this century for both abstraction and figuration. After four weeks of historical chronology, the lectures will range across a series of broad topics that present the parallels between artists working in different places at different times. Among the dozens of artists to be included: Picasso, Mondrian, Leger, Heartfield, Derain, Hartley, Beckmann, J. Graham, Pollock, Motherwell, Dubuffet, Balhaus, Rauschenberg, Johns, Schnabel, M. Schapiro, Salle, Kiefer. Lectures will be supplemented by in-class workshops on collage, geometric abstraction, image appropriation, and other neo-isms.
Note: H-102 is a pre-requisite for enrollment in this course. This course is not open to first year students.

Seminar: Picasso (R) H-155

Denker
One period per week (Spring)
"Picasso is as important as Adam and Eve . . ." (Arp)

Students in this course will have time to examine the multi-faceted nature of Picasso's achievement in all media — both two-dimensional, three-dimensional, literary, and theatrical. Slide lectures will be supplemented by visits to local museums. The course will culminate in a performance of Picasso's *Desire Caught by the Tail*, set-designed, costumed, orchestrated, and performed by members of the seminar. Enrollment limited to eighteen enthusiasts. By permission of instructor at registration.

Film Genres: Science Fiction, Crime, and the Western (*) H-159

Broadman
One period per week (Fall)
Western, science fiction, and crime films have been playing to packed audiences since the invention of cinema at the turn of the century. We will examine the historical, literary, and psychological roots of these genres in the American experience. Students will be expected to supplement class screenings by seeing films on view in the Boston area during the course of the semester, to read about, and to discuss the interplay between these films, the changing American scene, and the evolution of these genres from history to myth, romance, spectacle, and "high art."

Independent Study H-190

With permission. See Susan Denker.
Times to be arranged. Fourth year students only.

Rotating History of Art Courses Not Given in 1987-88:

Asian Ideas and Images: India (R) H-104

Asian Ideas and Images: China (R) H-105A

Art of Africa and the Pacific (R) H-113

Art and Culture in Ancient Mexico and Central America (R) H-114

Native American Art (R) H-115

Art & Society: The Arts in a Changing World (R) H-118

Barbarian Art (R) H-133

Contemporary Figuration (R) H-156

Realism, Neo-Realism, and Surrealism in Film (R) H-160

Metals and Jewelry

The instructors of metalsmithing and jewelry strongly emphasize three-dimensional design skills. Courses lead students through basic technical and aesthetic experiences into more complex and conceptual problem-solving situations. Weekly events in this area include seminars, critiques, demonstrations, field trips, and presentations by artists. The shop offers individual bench facilities, a forging and smithing area, new gravity and centrifugal casting equipment, a lapidary, a polishing room, electroforming laboratory, enameling facilities, and a shop store.

Students enrolled in M-10 Fundamental Metals are encouraged to take M-25 Metals Seminar concurrently.

There is a \$10.00 Metals lab fee for all first-term Metals students.

Faculty: David Austin, Yoshiko Yamamoto (on sabbatical 1987-88)

Visiting Faculty: Claire Sanford (Spring), Joseph Wood (Fall)

Fundamental Metals M-10A through M-10F

A: *One period per week (attendance*

required); Austin and Wood (Fall);

Austin and Sanford (Spring)

B: *One period per week; Wood (Fall); Sanford (Spring)*

C: *One period per week; Austin*

D: *One period per week; Austin*

E: F: *One period per week; Wood (Fall); Sanford (Spring)*

A basic metals course in design and technical skills for jewelry and metalforming which covers practical demonstrations, design concepts, and working methods. Attendance is required at either the Wednesday or Thursday morning demonstrations (Section M-10A). Workshops with faculty supervision occur on Monday, Tuesday, and/or Friday mornings and on Tuesday and Friday afternoons. This course runs through both the Fall and Spring semesters. A minimum of two periods, including M-10A, is required; however, it is strongly suggested that students enroll in as many additional periods of M-10 as their schedules will allow.

Body Sculpture: Intermediate and Advanced M-21

Austin

Three periods per week

In the tradition of jewelry, the body has been the focus of adornment. This course offers a break with tradition by concentrating on the development of body sculpture. Students will be given close individual instruction with emphasis on visual perception, design, and extensive experimentation with formal techniques. Specific problems, demonstrations, and slide presentations will be offered. Areas covered: jewelry fabrication, casting, lapidary (gem cutting), enameling, electroforming, and surface treatment and texture (reticulation and granulation).

Metalsmithing M-24

Wood (Fall); Sanford (Spring)

Three periods per week (two sessions required)

Metalsmithing for beginning and advanced students. For beginners, the focus will be on familiarization with materials, tools, and the characteristics of various metals, with an emphasis on experimentation. Advanced students will explore the possibilities of metals and mixed media for the expression of personal images and concepts. The course will cover forming and fabrication of functional and non-functional objects and traditional raising processes. The dialogue of this class encourages creative thinking and technical problem solving. Our goal is to give students confidence through personal tutoring and frequent critiques. Regular attendance and hard work are expected.

Metals Seminar M-25

Austin and Wood (Fall); Austin and Sanford (Spring)

One period per week

Metals students at all levels of experience are encouraged to enroll in this course. Our focus is to share the images of creative people, past and present, through slides, lectures, visiting artists, field trips, etc. We emphasize visual exercise and experience in developing aesthetic point of view.

Painting

In the Painting area a student may experience a wide range of techniques and viewpoints. He or she may work in a

Day School Courses

class under the guidance of a particular teacher, or in his/her own studio, receiving instruction as needed through tutorial arrangement. The aim of instruction in painting is to help each student develop standards of excellence along the lines of the greatest individuality possible. The Technical Painting classes investigate traditional techniques and the possibilities they may hold for contemporary work. These classes cover fresco, mosaics, oil, tempera, silver-point, and gilding.

Admission to courses with limited enrollment is not guaranteed. Individual (private) studio space is not offered to undergraduate students per se. Certain courses have assigned work spaces for students enrolled in the course. All facilities are available for consultation.

Faculty: Natalie Alper, Miroslav Antic, Robert Baart, Ellen Banks, Domingo Barreres, Gerald Bergstein, John Burns, Francesco Carbone, Timothy Nichols, Barnett Rubenstein, Henry Schwartz, Don Sibley, Sandi Slone (leave of absence, Fall semester).

Visiting Faculty: Freidel Dzubas.

Independent Painting P-10

No instructor

A maximum of two class periods may be allotted to this course designation, which represents painting done outside of School facilities. This course is designed to encourage independence and experimentation. Students are encouraged to invite faculty members to criticize such independent work regularly and are expected to present this work to their Review Boards.

Painting As Metaphor P-22

Barreres

Three periods per week (all sessions required)

Each student is encouraged to search out and explore visual metaphors that are particularly meaningful to him/her. We will comment on work in progress and give technical advice on an individual basis as often as needed. Experience in painting is not a requirement, but sincere dedication to painting is a must. (Only a few students can be accommodated with studio spaces at the School; those students I have known previously and whose aims are compatible with the course have priority while others may be assigned a space on the basis of an interview; students who work elsewhere must bring their paintings in for criticism, as studio visits away from School are no longer possible.)

Painting Technical Workshops: Methods and Materials P-23A through P-23D

Baart and Burns

A1: Basic Techniques: Section One
Two periods per week (both sessions required)

A2: Basic Techniques: Section Two
Two periods per week (both sessions required)

A3: Basic Techniques: Section Three
Restricted to students taking FW-1 Foundation/Expansion Workshop
Two periods per week (both required)

B: Fresco murals: Four periods per week (Spring)
Number of sessions optional.
(Note: This course is available to 2nd-, 3rd-, and 4th-year students.)

C: Mosaics: Four periods per week
Two sessions required. Limited to five students.

D: Open Workshop: Two periods per week

The Technical Workshops explore traditional methods and their applications to contemporary possibilities. Frequent demonstrations and as much direct assistance as students may require. Most materials essential for participation will be provided. Because of the number and variety of subjects offered, scheduling is flexible; adjustments beyond the class schedule list (above) are possible by consultation with the instructors. (Exceptions to this are certain areas of P-23A, P-23B, and P-23D.)

A. Basic Techniques: The preparation of supports and grounds for oil, water, and plastic media. The combination of dry color pigments and other materials with various binders, including glue, egg, oil, and plastic media. The investigation of painting systems and media emphasizing egg tempera and the Venetian oil techniques of underpainting, egg oil emulsions, and glazing. Introduction to drawing techniques utilizing toned and prepared papers and silverpoint. Exploration of the Renaissance craft of water gilding with gold leaf and mordant gilding. Making stretchers, frames, and mats. Students are encouraged to extend the above experience to working from the Museum of Fine Arts painting collection in the Museum galleries.

B. Fresco Murals: Works by Michelangelo, Piero della Francesca, Orozco, Rivera, the Ajanta Caves of India — all these illustrate "Buon" or true fresco. Students will create their own walls on a small scale.

C. Mosaics: Study of mosaics for walls, using traditional Byzantine tesserae. Experimentation with various forms of cement mortar and creation of walls and cement reliefs as setting beds for traditional and contemporary materials. Past and present procedures in setting mosaics, direct and indirect methods.

D. Open Workshop: For students familiar with the basic techniques who wish to pursue their own projects.

Fundamental Painting P-27

Schwartz

Two periods per week (both sessions required)

A course designed for those with little or no experience in painting. Each student will paint a still life of a limited depth in space, known as "trompe l'oeil" or "trick the eye." This project is one of long duration, in which the old master techniques of underpainting and glazing are employed to produce a sharp-focus realist illusion.

Painting/Drawing P-30

Alper

Three periods per week (all sessions required)

We will emphasize the development of a working process by which to build personal imagery; how each person "sees" and how individual vision relates to historical, formal, and technical ideas. Specific problems will be given to suit individual needs. Working time in the studio, participation in weekly group critiques, and enrollment in additional free painting periods are required. Acceptance of new

students is by interview and portfolio presentation on Registration Day. Students accepted to this course are offered individual studio space. Limit 12-15 students. Not designed for beginners.

Watercolor P-35

Sibley

One period per week

The first six to eight weeks of the year will consist of series of class problems designed to introduce the techniques and materials of this highly flexible medium. Subsequently, students will be guided towards solving painting problems of their own choice.

Painting P-36

Banks

Three periods per week (all sessions required)

"Painting is a thundering collision of different worlds, intended to create a new world in and from the struggle . . . a new world which is the work of art." — W. Kandinsky. This class focuses on the development of personal images. Students are encouraged to work in series, exploring individual concepts. Group and individual critiques. Visits to pertinent exhibitions. Acceptance by interview and portfolio review at Registration on the basis of class compatibility. Students accepted into this class are offered individual studio space. Limit 15-18 students.

Color and Form P-37

Banks

One period per week

A non-technical course to help both beginning and advanced students develop sensitivity to color phenomena. The course does not deal with color physics, but technical vocabulary is introduced for interested students when required. The principle medium is water-base paint. Other media (chalk, pencil, crayon, ink) and various papers and tools are used to demonstrate how application and surfaces affect color. Each week a new problem is presented with relevant slides and/or written material. Basic color theories are discussed and analyzed following practical application. Suggested reading and recommended exhibitions. A one-semester course, to be repeated in the Spring semester.

The Figure in Painting P-43

F. Carbone

One period per week

Sir Kenneth Clark in his fine book *The Nude: A Study in Ideal Form* asserts that only Titian, Rubens, and Renoir have known how to paint the nude. Do you agree?

Using models, we will work large, alla prima, both on heavy paper and canvas. Analyzing similarities and differences in the paintings of the nude from school to school will be an integral part of this class. Slides and reproductions will be used frequently. We will explore the many ways of interpreting the figure in painting, starting with the chiaroscuro masters, moving on to the great Venetian colorists, the Flemish, the Spanish School, the 18th century French, and ending the Fall semester with Renoir. In the Spring semester we will begin with Picasso and Matisse and proceed through the century, concluding with the figure painting of contemporaries such as Pearlstein, Fischl, and Leslie.

Figure/Portrait P-45

Schwartz

Two periods per week (number of sessions optional)

The human figure will be provided for various painting approaches, from monochromatic rendering of solid form in space to the use of the figure as a starting point for a total color-space environment. This course is divided into two separate series, Tuesday "three-week-long poses" and Friday "three-week-long poses," with different models for each. Students may attend either or both series.

Realist Painting P-51A

Rubenstein

Three periods per week (all sessions required)

Realist painting or "eye-ball" painting or "Post-Modern Realism." For students interested in realist painting. Visits to all students' work-spaces, frequent trips to galleries and museums. Advanced painting students preferred. Acceptance by interview and portfolio presentation at registration. Students accepted into this course are offered individual studio space. Limit 12-14 students. In the Spring semester P-51B, Realist Painting Seminar, must be taken concurrently with this course.

Realist Painting Seminar P-51B

Rubenstein

One period per week (Spring)

A seminar concentrating on realist painting or "eye-ball" painting or "Post-Modernist Realism" — trying to make the illusion of three-dimensional space on a two-dimensional surface. Each class will include a lecture based on slides of realist painting and scheduled presentations of their own work by class members. This course must be taken concurrently with P-51A, Realist Painting.

Painting Out of Your Head P-54

Schwartz

One period per week

This is a course in the use of imagination in painting for those who may be shifting back and forth between realism and abstraction — for guilty abstractionists and uneasy realists alike. Without being dogmatic, an attempt will be made to define that area of quality which avoids both illustration and decoration in the search for an artistic conscience.

Still Life on a Large Scale P-55

Schwartz

One period per week (Spring)

Elements of form, space, and color are expanded from P-27 by means of a large still-life or "roomscape" with a freer, more painterly approach.

Painting Demonstration for Painting Students P-56

Barreres

Two periods per week (both sessions required)

A technical workshop with intense individual instruction designed to expand the painter's "vocabulary" of paint usage. Each week one student will consult individually with the instructor concerning a proposed painting. He or she will then execute this work, with the instructor's supervision, in the Friday morning demonstration, providing a group learning experience which all students are encouraged to attend. A community space is available for demonstrations, but no permanent work spaces are

assigned to students in connection with this course. Beginning and advanced students.

Advanced Painter's Workshop P-62

Slone

Three periods per week (Spring) (all sessions required)

This course is for intermediate and advanced painters. We will combine technical and formal investigation with intense personal attention. We will concentrate on developing both the unique and the universal in each of us and will attack the form/content problem. Limited enrollment. Final permission to enroll granted by instructor at Registration.

Color and Design Seminar P-65

Slone

One period per week (Spring)

Color and design problems will be presented each week for the purpose of expanding the student's skills in the craft of painting. Attention will be paid to problems as they arise as well as to the learning process and the development of a picture. Touch, format, scale, and the properties of color will be covered. Limited enrollment. Final permission to enroll granted by instructor at Registration.

Critical Seminar P-66

Dzubas

One period per week

A seminar/critique — sometimes taking place in its assigned space, sometimes moving into studios — focusing on the problems of making a painting. Students will be encouraged to seek out and confront the central issues of their art and to evolve new solutions.

Landscape Painting P-67

Sibley

One period per week

The land continues to be a relevant, vital source for artists — our changing perceptions of the environment provide fresh content for painters. Painting the landscape in an urban art school adds an extra challenge. We will use drawings, photographs, and the imagination as partial solutions to the problems presented by inclement conditions. In the bleakest parts of the winter the instructor will assign class problems. When weather permits, working field trips will be held. Some previous painting experience is desirable. Media: oil, acrylic, watercolor, and/or pastels.

Painting P-70

Antic

Three periods per week

This is a three-day-per-week class. Students may work from the model, from a still life, or from the imagination. In all cases, the emphasis will be on developing a personal approach to painting. Acceptance by interview and portfolio presentation at Registration. Students accepted into this course are offered individual studio space.

Painting: Personal Image P-72

Bergstein

Two periods per week

A course for those with some painting experience who wish to explore the visual complexities of developing an authentic personal image. Emphasis will be on discovering one's own taste and on pushing it to higher and higher levels of sophistication. Composition, drawing, and aspects

of technical painting will be considered as important tools in the development of individual vision. Slide lectures and critiques will augment studio work. Admission to class by consent of instructor. Students accepted into this course are offered individual studio space. Limit approximately 15 students.

Oil Painting — The First Step P-75

Sibley

*One period per week (Fall)**Two periods per week (Spring) (both sessions required)*

This class will be taught through a series of related exercises that assume no prior knowledge of oil painting. By the end of the course, students should be able to paint independently in a direction of their choice. Enrollment limited to 15 students.

Advanced Watercolor P-77

Sibley

One period per week (Spring)

We will pay attention to the special nature of the "aquarelle" while simultaneously considering its similarities with other painting media. Experiments with materials and subject matter will be encouraged. Admission by consent of instructor. Limited to 15 students.

Water Paint P-78

Nichols

Two periods per week (both sessions required)

Intensive "learning to see" using water-based paints and collage. We assume that clearly understood and persistent working processes are consonant with experimentation and creativity. Students will choose sources significant to them and will work with those sources. As the work evolves, the constant subject matter provides a basis of comparison. The activities of painting and drawing merge as aspects of discovering fundamental qualities of space, light, and form. A focus on how as well as what one is learning makes this course appropriate for students of varied experience. Most of the work will be done in class.

Photography

The variety of subjects and instructors in the Photography department enables a student to select a course or combination of courses to correspond with his or her interests and involvements. Students with long-range interests in photography are strongly encouraged to study with a variety of instructors in order to broaden their visual and technical vocabularies. A one-semester service course, "Exposure," teaches basics as a tool for artists in other media. "Foundation I and II" is a more extensive basic course for those wishing to explore the medium as a viable artform. Intermediate and advanced courses give students the opportunity to discover and pursue their own direction and to explore specific subjects such as view camera technique, non-silver processes, instant imaging systems, fine printing, visual books and other alternative forms of presentation, documentary and color photography.

Facilities include two gang darkrooms with a total of 23 printing stations, an advanced individual black-and-white darkroom with a Leitz Focomat 3C enlarger, six individual color darkrooms, a non-

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silver area with a graphics darkroom, and a print finishing room. A wide range of equipment is available for students use including 8 x 10, 4 x 5, 2 1/4 x 2 1/4, and various 35mm cameras, meters, and artificial lighting systems.

The History of Art course, H-122/123, History of Photography may be of particular interest to students working in the Photography area.

Faculty: William Burke, Bonnie Donohue, Jim Dow, Elaine O'Neil (on sabbatical, Fall semester), Sandra Stark.

Visiting Faculty: TBA.

Exposure to Photography PH-1A

Burke (Fall); O'Neil (Spring)

One noontime period per week

A one-semester course dealing with the basics of photography, specifically designed for those not concentrating in the medium. Subjects covered are: the use of the camera and light meter; how to process black-and-white slides; how to make color slides of painting, sculpture, and other art work. Students need a 35mm camera to which they have consistent access. Repeated second semester. Limited to 20 students.

Foundation Photography I PH-2

Dow (Fall); Donohue (Spring)

Two periods per week (both sessions required)

The introductory course for those interested in photography itself. Prerequisite for all area courses except PH-1. We will cover basic black-and-white work, including camera technique, film exposure with and without light meters, film developing, and printmaking. Through class problems and group criticism we will explore photography's potential as a creative medium. Adjustable camera and class participation required. Repeated second semester. Limited to 15 students.

Foundation Photography II PH-2A

Donohue (Fall); Stark (Spring)

Two periods per week

Advanced exposure, film-developing, and printing techniques will be covered. Class problems and individual projects will encourage the beginnings of personal vision in photography. Prerequisite: Foundation I or equivalent. Limited to 15 students.

Intermediate Photography PH-3

Stark (Fall); Dow (Spring)

Two periods per week (Fall)

One period per week (Spring)

A year-long course of technical and aesthetic problems designed to acquaint students with various possibilities for their personal work. Critical sessions alternate with lab sessions. Prerequisite: two semesters of photography. Consent required of those with less than two semesters of experience in photography.

Advanced Photography PH-4A

TBA (Fall); Donohue (Spring)

One period per week

Class members must be committed to carrying through a definable set of ideas and goals and must be willing to talk about their own work and that of others. Attendance at all classes is required. Limited to 12 students.

Note: There will be a readmission procedure at the beginning of the Spring semester. Consent of the instructor required.

Advanced Printing: Black-and-White or Color PH-4B

Dow and TBA (Fall); Dow and O'Neil

(Spring)

Two periods per week

An all-day workshop course in the range of skills needed to carry through finished work. We start with the bare-bones bottom, exposure tests, and carry on through contrast control in film and paper, developers, additives, photo-chemistry, dodging and burning, color correcting and changing, alternative print processes from brown to platinum, toning, bleaching, and on. In short, a class that shows you possibilities and then gives you the time to try them under supervision. We will end the year by producing a class portfolio from scratch. Only take this class if you are prepared to attend each session and work. Demonstrable experience required for admission. Limited to 12 students.

Color Photography (Printing) PH-22

Dow

One period per week

An exploration of color as an expressive dimension of the photographic image. Students will be given a thorough grounding in the techniques of shooting and printing. Limited to 15 students. Admission by consent of instructor.

Non-Silver Processes PH-24

O'Neil

Two periods per week (Spring)

This course will explore Xerography, gumprinting, hand-coloring, cyanotype, brown print, magazine transfers, KWIK Proof, images on cloth, and the use of these techniques to create works outside the accepted photographic format. Since most of these processes require a knowledge of basic photographic techniques, the class will be limited to students at or above the PH-2A level.

Large Format and Lighting PH-26

Stark

One period per week

Introduction to the use of the view cameras and all forms of lighting, both natural and artificial. Students pair off on a 4 x 5 camera for the semester. Class work will be a series of exercises designed to acquaint you with the possibilities of the equipment and techniques considered. It is recommended that one take PH-26 and PH-4B in tandem as they cross-refer often. At least one full year of black-and-white photography and demonstrated skill are required for admission. Limited to 14 students plus any student with his/her own equipment.

Documentary Photography PH-28

Burke

Two periods per week

An introduction to the history and skills of the documentary photographer. Students will record, describe, and interpret a phenomenon of their choice, with the approval of the instructor. Technical competence is a prerequisite, since the course will be primarily concerned with imagery and information. The first semester in the Fall is a prerequisite for the second semester in the Spring. The morning session will be a class meeting, and individual consultations with students will be scheduled by the instructor for the 12-2 period. Admission by portfolio at final Registration in September.

Visual Books PH-35

Donohue

Two periods per week (both sessions required)

This course will deal with the development of ideas and images into book form, with emphasis on transitions and format utilization. Individual, one-of-a-kind books will be stressed, but aspects of production books will also be covered. Basic book-binding techniques will be included, as will various means of producing images on the page.

Photo Clinics PH-48

Burke

One period per week (Spring)

This course will be a series of two- to three-week technical workshops giving students a practical working knowledge of equipment such as large format cameras, flash systems, zone system tests, etc. We will cover subjects that are seen to be currently vital to the working of the department. This course will not replace the more detailed courses in these subject areas but will give practical working knowledge.

Course Title TBA PH-49

Instructor TBA

Two periods per week

Course Description TBA.

Printmaking

This area offers a wide range of courses, from beginning printmaking to advanced workshops. These include courses in specific media such as etching, lithography, and silkscreen printing, in which photographic as well as traditional techniques are taught. Facilities include relief intaglio, stencil, and lithographic equipment. The area has five litho presses (to 32" x 48" bed size), three etching presses (to 36" x 60" bed size), a darkroom with a 14" x 17" reproduction camera, and large photostencil burning equipment.

The History of Art course H-105 B, The Art of Japan, may be of special interest to students working in the Printmaking area.

Faculty: John Brennan, John Clift, Charles Milson, Walter Pashko, Michelle Samour, W. Peter Scott.

Beginning Lithography G-1

Brennan

Two periods per week (both sessions required)

A foundation course for students to gain a working knowledge and understanding of various techniques and methods of stone and aluminum plate lithography. Demonstrations will be given to explore the potential of the process. Drawing and design, space, texture, light and value are integrated within your images. Individual and group critiques will be part of this course. Regular attendance is essential.

Advanced Workshop G-4

Pashko

One period per week

A workshop to give advanced students time for experimentation and work. The instructor will be available for conceptual discussion and technical assistance.

Beginning Printmaking G-13

Pashko

Two periods per week (both sessions required)

A course for inexperienced students to gain a working knowledge of printmaking techniques and printshop procedures. The course will introduce intaglio (etching), monoprinting (with stencil and relief), and, if time permits, lithography. All demonstrations and lectures will be given during the morning session, but both sessions are required as working time in class is needed for the student to benefit from the course. The instructor will be present at both sessions. A one-semester course to be repeated in the second semester.

Etching G-14A Milson

One period per week

For both beginning and advanced students, this course will cover the rudiments of changing the plate's surface and the use of various inks, grounds, acids, and stop outs. We will cover basic etching, engraving, and drypoint, and will give a deeper understanding of the use of viscosity and multiple printing to advanced students. Special stress on the conceptual aspects of the media will encourage students to investigate techniques, to develop an easy flow of ideas, and to explore personal subject matter.

Beginning Silkscreen G-15A and G-15B Clift

A: One period per week

B: One period per week

Basic silkscreen printing skills, using tracing paper and glue, stencils, etc. The emphasis will be on printing methods at the outset, but as skills develop design will be a major consideration. Specific problems will be given and group criticisms held regularly. (Students will purchase necessary supplies.)

Advanced Silkscreen G-16 Clift

One period per week

Advanced silkscreen skills. Experimentation will be encouraged and individual criticism will occur regularly. (Students will purchase necessary supplies.)

Monoprinting G-33A, G-33B, and G-33C Scott and Milson

A: One period per week (Scott)

B: One period per week (Milson)

C: One period per week (Scott)

Printing for painters or painting for printmakers, monoprinting is a direct and immediate handling of printing materials and a valuable means of image and design development, as well as a solid introductory base for printmaking in general. New techniques will be demonstrated every week for the first eight to ten weeks of the semester, followed by several classes with a life model. Two class critiques will augment on-going individual consultation with the students.

Papermaking G-36 Samour

One period per week

Painting with pulp, forming it over armatures, working on the vacuum table, and making sheets of paper to use in printmaking, photography, bookmaking, and collage are just some of the ways in which we will explore the vast possibilities of paper as a direct and malleable material. Preparation of different pulps and the use of pigments and other coloring agents will

be taught. Students will be encouraged to explore their own applications of this versatile medium as they gain technical experience.

Individual Consultation G-39

Pashko

One period per week

Mr. Pashko will be available in the Printmaking area every Monday afternoon to consult with any Printmaking student. Criticism will be centered on the work's strengths and weaknesses.

The Woodcut G-40

Pashko

One period per week

An introduction to the technique of the woodcut, this class can also be taken by students with previous woodcut experience. We will discuss types of wood, cutting tools, ink, paper, and printing methods. Color printing and means of registration will be introduced as needed. I will work with students individually, although discussions on key aspects of the medium will be held for the class as a whole.

Collograph Printing (*) G-41

Brennan

One period per week

A new course using the collograph method of printing. A design is created by thin applications of texture and material using glue and gesso to form a surface that can be inked and printed. It's a process that can be approached directly and spontaneously or with a thoughtfully planned image in mind. Results are often exciting and stimulating as the surface is modified and pushed to its final state. Students should have some printmaking experience.

Drawing in the Printshop (*) G-43

Scott

One period per week

The title says it. This is first of all a drawing course, concentrating on the extended drawing and on ways of developing and amplifying an initial "sketch." Secondly, we will draw on a range of materials (paper, film, plates, blocks) in ways that can be directly printed. We will use a variety of subjects — the model, still life (set-ups provided by students as well as the instructor), interiors, portraits, etc. In addition, we will go back and work over prints (drawing, painting, additional printing) in order to take a given idea through a series of variations. No pre-requisite required, but the instructor would like to see students' work before they take the course.

Experiments in Lithography (*) G-44

Brennan

One period per week

Open to advanced and beginning students. We will explore and invent using the principals of lithographic methods. Work will be done in stone, metal plate, photo process, transfers, and mylar methods. We are not concerned with edition printing but rather with seeing how ideas can be developed within the process.

Sculpture

Sculpture facilities include the specialized shops described below.

Welding: Facilities include two oxy-acetylene stations, four arc welders, recip-

rocating hack saw, access to heliarc, and two forges.

Wood: The School's wood shop is fully equipped with lathes, band and table saws, a joiner, a planer, sanders, air-powered chisels, and grinders, as well as portable equipment.

The History of Art courses H-07A, Early Modern Sculpture; H-116, Art of Ancient Egypt; H-120B Gothic Art & Architecture; and H-128, Classical Art, may be of particular interest to students working in the Sculpture area.

Faculty: Bernadette D'Amore, Courtland Bennett, Willard Boepple (on leave 1987-88), Fritz Buehner, Mags Harries, Joyce McDaniel, Dan Wills.

Visiting Faculty: TBA

The Figure in Space S-31A through S-31D Bennett

A: Beginning Group: Two periods per week (Fall) (both sessions required)

B: Beginning Group: Two periods per week (Spring) (both sessions required)

C: Advanced Figure: Two periods per week (both sessions required)

D: The Head: Two periods per week

The presentation of the figure as a viable sculpture concept. As the most common format in the history of sculpture, the human form is like an ancient language. Our task is to use and renew this language, building a personal and unique vocabulary with which to speak significantly of today, tomorrow, and all time.

Read individual course descriptions thoroughly.

A: (Fall) This is the *Beginning Group*. Students will be given a series of sculpture-oriented design problems conveying the wide variety of issues to be confronted in working with space and the figure to make sculpture.

B: (Spring) Concentration on figure studies from the model, incorporating the information from S-31A. The student will explore the language of the figure with the intention of making it his/her own. Experimentation will be encouraged and in fact demanded.

C: The Advance Figure sessions are for students interested in experimenting and exploring a wide variety of approaches to figure sculpture — the more extreme the better. Although a model will be available, the figure per se is to be considered of secondary importance.

D: The Head will be devoted entirely to the study and exploration of the head as sculpture, portrait, and vehicle of expression. Experimentation in approach, concept, and technique will be encouraged.

Beginning Wood Sculpture S-50A and S-50B

Buehner

A: One period per week (Fall and Spring)

B: One period per week (Fall)

Wood is an enormously versatile material. It can evoke a rich range of sensations, from dense weightiness to open linear lightness. It is, for its weight, stronger than steel. It can be carved, bent, laminated, sawn, ground, colored, and constructed. It presents itself as an ideal

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material for exploring many facets of contemporary sculpture.

In this beginners' course students will be introduced to the proper use and application of hand and power tools and to basic self-joining techniques, such as mortise and tenon, rabbet, and lap joints. This important technical knowledge will be presented within the context of a series of straight-forward sculptural situations.

Beginning Welded Steel Sculpture S-56 McDaniel

One period per week

We will explore sculpture making through welded steel construction. Assigned projects serve as departure points to enable each student to acquire technical skills of welding and cutting steel, to develop a personal approach to making steel sculpture, and to conceive and execute clear sculptural statements. There will be articles to read, issues to discuss, and slides to view. Materials and tools are supplied; wear a pair of sturdy boots and bring your own sense of humor.

Four Sculptors S-61

Instructors TBA

Two periods per week (both sessions required)

An advanced sculpture seminar/workshop consisting of four six-week sessions, each led by a visiting sculptor. The format, readings, projects, problems, and assignments will be determined by each of the visitors for his/her six-week visit. (The course will be organized and overseen by a member of the sculpture faculty.) These visiting artists bring additional breadth and scope to the sculpture area. Admission by consent of sculpture faculty.

Drawing for Sculptors S-63

Buehner

One period per week

"Sculpture requires time and labor. Smith was filled with the gift of prolific invention. It was logical that he would turn to drawing to assuage that force of this drive. Rebelling against the traditional position of creating sculptures from drawings, he produced no mechanical drawings. He did, however, construe sculptures from the images that emerged through the drawing process." — Paul Cummings, *David Smith The Drawings*.

Using a wide range of materials and techniques, students will work in class at producing highly experimental large-scale "drawings." Imagery will come from imagination and will develop as a direct result of process and critiques at the end of each class period. Emphasizing scale, materials, and process, our goal will be to open drawing's expressive possibilities to sculpture.

Individual Consultation S-64

Harries

One period per week

For students who wish to investigate an idea independently, or for those students who find their work at a point where it seems to "fall through the cracks." Individual weekly guidance through critiques and assignments aimed at directing or focusing the students' efforts toward a goal or goals. Students not concentrating in sculpture are also welcome. Enrollment by consent. Present portfolio to instructor at Registration.

Smoke Rings — Sculpture S-65

Wills

One period per week

A course based on memory and contemplation. In small scale, using plaster and cardboard to begin with, we will reconstruct from memory places and things of personal knowledge. Through a series of experiments, from minute examination to gross distortion, we will seek to produce a set of images generated from students' experiences. Simple structural techniques and their uses will be demonstrated.

An Object a Week S-69

Harries

One period per week (Spring)

Each week, each student will be given an object to think about and respond to in a sculptural way. Every student will have the same object and every class session will involve the dialogue which that object has created. There will be 10-12 objects given. For the last two weeks we will be concerned with an overview of the body of work produced by each student and its connections to his/her thought processes. Students taking this course should also consider S-84, *Contemporary Deities: Sculpture*, which is offered both semesters.

The Fruit Bowl — Sculpture S-70

Harries

Two periods per week (Spring)

A course in sculpture and drawing. This course deals specifically with illusionistic and three-dimensional space. Can you spend thirteen weeks thinking about a fruit bowl? If you can't, then you should take this course. Many assignments will be done in class using simple sculptural materials.

Free Modeling Figure Studio S-75

No Instructor

One period per week

This class is conducted without an instructor in order to foster independence, freedom, and experimentation in clay modeling. A live model will be available. Students registered for this course should either have previous experience in working with the figure (any medium) or be enrolled concurrently in any course which is concerned with working from the figure.

Advanced Wood Fabrication & Sculpture Seminar S-76

Buehner

Two periods per week (both sessions required)

Our goal is a lively working environment in which to create personally meaningful sculpture, using wood as our primary (but not necessarily our only) material. Personal vision will be the main progenitor of ideas. The seminar will test students' work in the broader context of sculpture being made outside of "school" and we will discuss such issues as art's relationship to politics, how process and craft best suit a sculptural idea, and how form, meaning, and content interact. Students should be proficient in wood-working techniques (S-50A or S-50B or equivalent).

Office Hours — Sculpture S-77

Wills

One period per week

Individual consultation for students working in three-dimensional media.

Advanced Steel Sculpture Problems S-81

McDaniel

One period per week

This course is for students who have had experience making sculpture and who have achieved technical competence in welding, cutting, and construction and want to explore other issues, both practical and theoretical, which relate to making steel sculpture. Among the practical concerns will be scale, surface finishes and color, combining materials, and utilizing forged steel. Theoretical concerns will include developing a personal vocabulary, exploring stylistic issues (abstract vs. representational), and examining the historical tradition of sculpture in general and steel sculpture in particular. There will be problems to solve, articles to read and discuss, slides to view, and field trips to take. Pre-requisite: S-56, *Beginning Welded Steel Sculpture*, or permission of instructor.

Lightweight Construction — (3-D) S-83

Wills

One period per week

A class about connections between the practical and the aesthetic. Working with construction techniques which involve strength versus weight, the class will solve a practical problem: each student will assemble a small balsa/tissue paper model airplane and prove the solution by flying it. Aesthetic discoveries provided by the experience will be used in later variations on the initial forms. Kits provided. Students need scalpel or razor blades, 2' x 3 1/2" homasote, saran wrap, and straight pins. Class is limited to 10 students.

Contemporary Deities: Sculpture S-84

Harries

Two periods per week (both sessions required)

An additive and totally eclectic sculpture course. What are our contemporary deities? Instead of taking on the formalisms of primitive art, we will reinterpret and/or reinvent the deities of a consumer society, using contemporary imagery and/or mass-produced items as materials. Materials might be telephone books, rubber tires, safety pins, etc., etc., etc.

Dependencies S-85

Harries

Two periods per week (Fall)

This is a hands-on course. Students will use the physical properties of materials to create a truth or fiction using gravity, weight, tension, fragility, etc. Appropriate for any who are interested in developing a palette of materials.

Carving in Stone and Wood S-89

D'Amore

One period per week

Through the subtractive technique of carving, a mass of material is reduced in size until the essence of the form is attained. Knowledge of the sculpture is arrived at in a direct way and the carver develops a familiarity with shape "full from the inside." This course will include instruction in techniques of stone and wood carving from the roughing-out of a piece to final finishing. Sharpening and maintenance of tools will be taught. We will begin by using traditional hand tools with the students' choice of hard or soft stone or wood and work up to the use of power tools. Students will be encouraged

to experiment and to find their own personal language in their chosen material.

Concentric Rings (*) S-90

Wills

One period per week (Spring)

During the final "Smoke Rings" critique, students will have identified and isolated repeating aspects of color/form in their response to the memory problem given in that course. Considering these elements as a vocabulary or "voice," the task will be to make three pieces based on the following suggestions in turn: a plaster/wire/burlap version of a pet, rendered in personal vocabulary; the "worst" music, with materials less restricted; and a landscape, using unrestricted materials. Materials supplied if common to area. Prerequisite: S-85, Smoke Rings

The Union of Opposites (3D) (*) S-91

Wills

One period per week (Spring)

Sculpture will be made based on observations from the Lightweight Construction class. After seeing slides of many sculptures from linear construction through bamboo and paper to stone slab structures, students will construct responses to two of the following: translucency/opacity, compression/tension, or gravity/lift. These areas are open to suggestion. Materials supplied if common to area.

Intermediate Wood Sculpture (*) S-92

Buehner

One period per week (Spring)

This course shifts the emphasis from problem solving to idea development through 3-D sketching. Using hot glue guns, cardboard, and wood, a series of small-scale, quickly-rendered sculptures will be completed from which larger pieces will follow. Students entering this course must have completed S-50A or S-50B or the equivalent. [This includes knowledge of the stationary power equipment and fundamental knowledge of wood forming (carving, etc.) and joining techniques.] Further instruction in more sophisticated joinery and finishing will be coupled with bi-monthly class critiques.

Individual Consultation—Steel

Sculpture (*) S-93

McDaniel

One period per week

This time is for individual consultation with students currently or formerly enrolled in S-56 or S-81 who want additional assistance with technical or conceptual problems arising out of making steel sculpture.

Stained Glass

The history of this medium in the Western tradition reaches back to the eighth century, yet stained glass remains a valid contemporary art form. Stained glass courses are designed to encourage students to explore the medium in depth, and will focus upon glass as a medium of light and upon its environmental potential.

The History of Art course H-120B, Gothic Art & Architecture, may be of particular interest to students working in the Stained Glass area.

Faculty: Barbara Dowling, Elizabeth Quantock

Stained Glass SG-1

Quantock

Two periods per week (both sessions required)

Students will learn the techniques needed to produce a leaded glass panel and will become acquainted with the unique qualities of glass, its affirmations and its limitations. The approach is traditional with respect to the use of materials, but not with respect to content. Previous experience in the organization of visual elements is desirable.

Advanced Stained Glass SG-3

Quantock

One period per week

Open to all students who have completed one leaded panel, this class may be used to continue work begun in SG-2, to explore additional and/or alternate techniques for producing panels of architectural work, or to experiment with various other concepts and extensions of the medium. It may also serve as an afternoon session of SG-1 for students with scheduling problems.

Glass Plus SG-5

Dowling

One period per week

Open to all students, new and advanced. Students will be encouraged to explore methods such as painting, laminating, layering, sandblasting, and fusing.

Focusing on Stained Glass SG-6

Quantock

One period per week

For the advanced student. We will systematically apply various glass techniques to the development of an image derived from each students' individual experience. Assigned problems dealing with the structure of visual expression, group critiques, and slide presentations.

Video/Performance

The video/performance courses provide a working acquaintance with ½" and ¾" video technology and an appreciation of the special quality and history of video art. In the seminar students will view and discuss their own work as well as that of other artists.

See special note on Performance at the Museum School at the end of these course descriptions.

Faculty: Jane Hudson, Jeffrey Hudson.

V-1A through V-1E Video/Performance

A: One period per week (Jeffrey Hudson)

B: One period per week (Jeffrey Hudson)

C: One period per week (Jeffrey Hudson)

D: One period per week (Jane Hudson)

E: One period per week (Jane Hudson)

F: One period per week (Jane Hudson)

These workshops will familiarize the student with the production of art tapes using both studio video equipment and the Portapak. Attention will be given to image selection, sound manipulation, and performance sequences. We will be concerned with self-expression through the immediacy of the video experience. Opportunities for solo works and group productions. (V-2 Video Seminar is required of any student enrolled in V-1).

Video Seminar V-2

Jane Hudson

One period per week

The seminar will be used for criticism of

student work and as a forum for examination of the brief history of video art through the viewing of artists' works (Nam June Paik, William Wegman, etc.). We will also consider criticism from art periodicals and related materials. (May be taken independently, but required of students in all V-1 classes.)

Advanced Video/Performance V-3

Jane Hudson

One period per week

Our aims will be to refine technical skills and to develop capacities in lighting, storyboarding, characterizations, and advanced post-production techniques. Periodic assignments will be given. Peer-group critical skills will be developed by monthly seminars. Equipment available: 3-color-camera switching, gen-lock in 3'4" studio; RM-440¾" editing system; ¾" portable equipment for location. All materials for production (tape, sets, costumes, etc.) must be provided by student. Lab fee may be required. NOTE: Prerequisite: One year or equivalent in video production. Admission subject to faculty approval.

Performance at the Museum School

Performance is of increased interest to artists working with inter-related media or wishing to be a visible participant in the work of art. Many instructors at the School integrate performance into their own art which is reflected in the courses they offer.

The Performance Workshops are concerned with live situations, personal imagery, some staging, and the conceptual bases for performance. They favor students making work in their own way in a very flexible class setting. Work is done in solo or ensemble configurations and often includes environmental situations. In the advanced classes, students are encouraged to offer work at performance spaces outside of the School.

Larry Johnson's Multi-Media/Performance uses electronic and computer technology to create works which blend visual, musical, environmental, and linguistic events with an emphasis on inventing forms, structures, and processes which can unify these elements.

Jane Hudson's Video/Performance deals with the video technology through which an artist may construct alternate realities, narratives, character development, improvisations with images and other performers, and poetry.

Jeff Hudson's Video/Performance deals with video technology, music performance, and advertising imagery, with an eye toward developing the more commercial aspects of art in television.

Various film courses also speak to the issue of performers, narrative, and the construction of psychological interaction.

Susan Denker's Picasso Seminar will produce a performance of Picasso's *Desire Caught by the Tail*, to be set-designed, costumed, orchestrated, and performed by the members of the seminar at the end of the semester. Students with varied talents are urged to enroll.

Catalog Note Regarding Continuing Education Courses

Full-time Day Division students may enroll in Continuing Education, Evening School, and Saturday classes at no additional tuition fee, if there is class space.

Part-time Day Division students may enroll in Continuing Education at Day Division rate or may enroll entirely in Continuing Education at the Continuing Education Evening School rate.

VA Benefit Receivers: Course numbers D-6, D-10, H-190, P-10 and S-75 (courses without instructors) are NOT approved for the purpose of training veterans and/or other eligible persons under the provisions of Title 38, United States Code, as amended.

Professional Education Courses

The following courses taught at the Museum School by Tufts faculty are the professional education courses required for State Teacher Certification and are a part of the Bachelor of Science in Education degree requirements.

Elementary Art Education, Grades K-9, EDS 175

Designed to introduce child development and child art with a focus on readings from child behaviorists. Oral communication skills and teaching methods for the effective elementary and middle school art teacher will be stressed. Critical study of programs in art for children through research, visits to nearby sites, individual field placements, for a minimum of thirty hours, with a separate weekly seminar for discussion. One and one-half courses.

Elementary Art Education, Grades K-9, EDS 176

Program writing in elementary and middle school art education with emphasis on curriculum development, lesson plan writing, evaluation, special needs children, tools and materials, physical space, budget and classroom management. Critical study of elementary and middle school curricula in art through research, visits to schools, individual field placements, for a minimum of thirty hours, with a separate weekly seminar for discussion. *Prerequisite:* EDS 175. One and one-half courses.

Secondary Art Education, Grades 5-12, EDS 177

Formulation of a personal philosophy of art education through examination of its development from historical, psychological and social points of view, and the study of child and adolescent art. Written and oral communication skills for the effective secondary art teacher will be stressed. Critical study of programs in art for children and adolescents through research, visits to nearby sites, individual field placements, for a minimum of thirty hours, with a separate weekly seminar for discussion. One and one-half courses.

Secondary Art Education, Grades 5-12, EDS 178

Based on his or her philosophy of art education, the student will create curriculum for a year-long course at his or her chosen grade level. Classroom management skills, integration of arts, evaluation criteria and procedures, individualizing programs and methods and materials will be explored. Critical study of middle and high school curricula in art through research, visits to schools, individual field placements, for a minimum of thirty hours, with a separate weekly seminar for discussion. *Prerequisite:* EDS 177. One and one-half courses.

Practicum/Student Teaching in Elementary Art, Grades K-9, EDS 173-174

Supervised full semester student teaching experience in art at the K-9 grade level in selected schools. Consideration of teaching objectives, curriculum development, needs of students, motivation, classroom management, and evaluation criteria will be an integral part of the practicum. Regular on site observation by the college instructor and a weekly related seminar for discussion and problem solving. *Prerequisites:* Three courses in Elementary Art Education, including substantial pre-practicum field experience at the K-9 grade level.

Practicum/Student Teaching in Secondary Art, Grades 5-12, EDS 173-174

Supervised full semester student teaching experience in art at the 5-12 grade level in selected schools. Consideration of teaching objectives, curriculum development, needs of students, motivation, classroom management, and evaluation criteria will be an integral part of the practicum. Regular on site observation by the college instructor and a weekly related seminar for discussion and problem solving. *Prerequisites:* Three courses in Secondary Art Education, including substantial pre-practicum field experience at the 5-12 grade level.

Educational Psychology, EDS 002

A survey of psychological topics relevant to education including motivation, learning, developmental psychology, evaluation, individual differences, mental health, social psychology and creativity.

The course begins with a discussion of utopian accounts of education, focusing on underlying issues including freedom and discipline, aesthetic vision and intellectual concepts. Seminar format.

First Semester

New Student Orientation, September 2

Registration, September 2, 3, 4

Classes Begin, September 8

Holidays:

Labor Day, September 7

Columbus Day, October 12

Veteran's Day, November 11

Thanksgiving, November 26, 27

Review Boards, December 7-18

Winter Recess, December 21 through January 3

Review Boards (cont.)
January 4-8

Semester Ends, January 9

Second Semester

New Student Orientation, January 14

Registration, January 15

Classes Begin, January 19

Holidays:

Martin Luther King Day, January 18

Washington's Birthday, February 15

Spring Recess, March 21-27

Patriot's Day, April 18

Review Boards, April 25 through May 13

Semester Ends, May 13

Commencement, May 20

Day School Admission Requirements

An applicant must be over 16 years of age and a graduate of an accredited public or private secondary school.

Visits to the School

We strongly recommend that a tour/visit and interview be arranged, preferably before the formal application is filed. Visitors are also invited to attend classes (see calendar), thereby getting to know the School better by talking with faculty and students. Interviews and visits are arranged on an individual basis through the Admissions Office and should be scheduled at least one week in advance. The Admissions Office is open from 9 to 5 on weekdays throughout the year. Telephone (617) 267-1218.

Admissions Application Procedure

Applicants should arrange for all of the following to be delivered to the School:

- 1. Application form and application fee:** \$30 U.S. The application form is included in each catalog and is available singly from the Admissions Office.
- 2. Transcripts** from secondary school and any institutions of higher education attended.
- 3. Portfolio:** A portfolio of art work must be left at the School to be reviewed by the Admissions Committee. This is done on the initiative of the applicant at a time of his or her choosing, but preferably at the time the application form is filed, or shortly thereafter (see Portfolio Review Dates).
- 4. Optional:** A short statement saying why the applicant would like to attend the Museum School. Recommendations from persons who have personal knowledge of the applicant. Examples of creative writing such as poetry, a short story or essay.

When preparing your application, remember that any special interests of the applicant are of interest to the School.

Portfolio Requirements

Although the School intentionally does not designate the specific type or quantity of portfolio contents, the following suggestions can serve as guidelines:

Include any piece that the applicant personally feels strongly about, for whatever reason.

The portfolio contents can be concentrated in one or a number of specific techniques, depending on the interests and background of the applicant. Although everyone is encouraged to explore many methods of making art, a variety of media in the portfolio would not, in itself, be considered a virtue.

A portfolio should consist of a minimum of about twelve pieces. It is usually helpful to include some examples of free-hand drawing or painting from direct observation; e.g., self portraits, still life, landscapes, interiors, etc. Informal sketch books or unmatted preliminary drawings are often significant parts of the portfolio.

Work copied from photographs or other art work will not be considered. Do not include work done specifically for other art school applications.

Indicate the date of completion on each piece in the portfolio.

We prefer to see the original art work, but fragile or very large pieces may be repre-

sented by slides or photographs. If slides are included they should be sent in a slide box, not in a plastic sleeve. Submit only 2" x 2" size slides and place a dot in the lower left corner of the mount, when viewed as it should be projected.

Cartridges or cassette tapes of original music, film, animation or video pieces should not exceed ten minutes in length. If the piece is a collaborative work, explain briefly the specific participation of the applicant.

Video tapes must be ¾" VHS format. (No Beta tapes.)

While every reasonable care will be exercised with portfolios, the School is not responsible for portfolio loss or damage. Upon request, portfolios will be returned, charges collect, by an appropriate carrier. Every effort will be made to return portfolios promptly; however, due to circumstances beyond the School's control, portfolio return may take up to three or four weeks.

Portfolios will not be reviewed unless the transcripts, application form and application fee have also been received. The Admissions Committee will meet weekly during the school year when classes are in session (see calendar). It will also meet in June, July, and August as necessary.

Important: Those planning to apply for financial aid or the Combined Five-Year Double Degree program should complete their application including portfolio not later than **March 15**.

Please do not request information on acceptance decisions by telephone.

Portfolio Review Dates

Portfolios received **from September to May** will be reviewed within ten days and the applicant will be notified of the Committee's decision by mail within three weeks. Portfolios received **from June through August** will be reviewed on an individual basis.

Second Semester Admissions

A limited number of people may be accepted for second semester, beginning in January. Regular admissions procedure is followed with transcripts, application form and application fee, and portfolio delivered to the School **before December 15**. (Foreign students deadline November 1.)

Early Acceptance

Secondary school students in their junior year are encouraged to apply for early acceptance for entrance in September following their senior year. Outstanding candidates at this level will either be accepted outright (with the stipulation that they complete their senior year), or be invited to attend the Summer Workshop.

Basis of Selection

The Committee on Admissions is composed of the Dean of Admissions and rotating faculty and student representatives. The Committee endeavors to select for entrance those applicants who appear self-motivated and best suited by apparent creative potential and background to benefit from the kind of professional education offered by the Museum School. While transcripts and recommendations

are considered, major emphasis is given to the portfolio in evaluating applicants. At the discretion of the Committee, certain applicants may be invited to attend a six-week summer session before a final decision on acceptance is made.

Summer Workshop

The six-week Summer Workshop has proven to be an excellent "pre-freshman" program to prepare for the first involvement with a college level professional school of art. The Summer Workshop can serve as a "testing" period from the point of view of the student or the Museum School and is especially recommended for high school juniors and seniors.

There is a heavy emphasis on drawing and painting on paper. There will also be work in printmaking and sculptural problems. In this Workshop we are interested in the process of making concepts visual, rather than producing a finished "work of art." There are frequent group critiques involving all students and faculty.

At the end of the session, students have the option of requesting a review of their work for entrance to the regular School program.

For further information on the Summer Workshop, write or call the School's Admissions Office.

Transfer Students

Because of the unique structure of the School, the status of "transfer student" at the Museum School differs from that at other schools. Transfer credits for studio work are not accepted by the School. Transfer students are instead placed at a level which the Admissions Committee deems appropriate, based on the portfolio presentation. Once enrolled, students progress on an individual basis by means of review board assessments of their work at least once each semester. Academic courses, including history of art, are transferable from accredited institutions up to a limit of 8 courses for the B.F.A. program and 12 courses for the B.S. in Ed. program.

Part-Time Study

Applicants who wish to enroll for four periods of studio work per week (half-time) or more will be considered matriculated students and the regular application procedure is followed.

Applicants for one, two or three periods of studio work per week in the day school may register on a space available basis through the Continuing Education office.

Combined Five-Year Double Degree Program

Applicants to the Combined Program should follow the instructions and complete entirely the applications for admission to both the Museum School and Tufts University. Application fees must be paid to both institutions. The Museum School application including the portfolio must be completed by **March 15**.

Candidates Reply Date Agreement

The School of the Museum of Fine Arts subscribes to the Candidates Reply Date Agreement, which reads as follows: "These institutions have, by common agreement, bound themselves not to require any candidate admitted as a fresh-

Foreign Student Applicants

man to give notice before May 1 of his decision to attend one of these institutions or to accept financial aid from it."

Foreign Student Applicants

This school is authorized under federal law to enroll nonimmigrant alien students.

Applicants from countries other than the United States are required to submit documentary evidence of financial resources sufficient to satisfy all educational and living expenses for the period of study at the Museum School. The United States Immigration & Naturalization Service requires that such proof be submitted before the School may issue the Form I-20 (Certificate of Eligibility for Non-immigrant "F-1" Student Status).

Foreign student applicants who intend to rely on financial support from sponsoring individuals who are not members of the applicant's immediate family should realize that the Museum School requires full payment of the entire academic year's estimated expenses, including tuition, fees and living expenses, before a Form I-20 will be issued. Contact the Dean of Students' Office for further information.

Applicants whose native language is not English must submit the results of the TOEFL examination, the Test of English as a Foreign Language. Applications from foreign applicants will not be processed until these scores have been received. Therefore, it is important that these scores arrive at the Museum School Admissions Office not later than the time the admissions application arrives. The Test is not required of non-native speakers of English who have spent a minimum of 2 years in successful full-time post-secondary study where the medium of instruction was English. It is important that foreign applicants register for the earliest possible TOEFL testing date. The TOEFL is administered at testing centers worldwide. For the TOEFL bulletin of testing information and the TOEFL application procedure, write to: Test of English as a Foreign Language (TOEFL), Box 899, Princeton, New Jersey, 08541, U.S.A.

PLEASE NOTE: On the day of the test, applicants should list our Educational Testing Service Number 3794 on the TOEFL answer sheet.

All applicants who have studied in a foreign country must submit certified English translations of their academic records. Submitting untranslated school records will delay admissions processing unnecessarily.

Due to the difficulty in shipping portfolios to foreign countries, applicants from countries other than the United States should send portfolios in the form of 2" x 2" slides or photographs, which will not be returned.

The deadline for foreign students for completing the application procedure is July 1 for first semester entrance in September and November 1 for second semester entrance in January.

Immunization Requirements

The Massachusetts College Immunization Law requires that all entering students under thirty years of age must present evidence that they are immunized against measles, mumps, rubella, diphtheria and tetanus in order to register for classes. This evidence may be in the form of a copy of the student's high school immunization record or written certification by a physician. For further information, including exceptions to the immunization requirements, contact the Registrar's office.

Students' Rights and Responsibilities

You Have the Right:

1. To full information from colleges and universities concerning their admission and financial aid policies. *Prior to applying you should be fully informed of policies and procedures concerning application fees, deposits, refunds, housing and financial aid.*
2. To defer responding to an offer of admission and/or financial aid until you have heard from all colleges and universities to which you have applied, or until May 1 (whichever is earlier).*

**Should you be denied this right: (1) immediately request the college/university to extend the reply date; (2) notify your counselor and ask him/her to notify the President of the State or Regional ACAC. For additional assistance, send a copy of your admissions notification letter and all correspondence to: Executive Director, NACAC, 1800 Diagonal Road, Alexandria, Virginia 22314.*

You Have the Responsibility:

1. To be aware of the policies (deadlines, restrictions, etc.) regarding admissions and financial aid of colleges and universities of your choice.
2. To complete and submit required material to colleges and universities.
3. To meet all application deadlines.
4. To follow college application procedures of your high school.
5. To notify the colleges and universities which have offered you admission of your acceptance or rejection of their offer as soon as you have heard from all to which you have applied, or by May 1, whichever is earlier.

Career Portfolio Days

Careers in Art/Portfolio Days for 1987-88 with Institutional Sponsors

A representative from the Museum School will attend each of the Careers in Art/Portfolio Days listed below. This person will be happy to answer questions about the School's programs and comment on selected items from your portfolio which you may bring with you. For exact hours and location, contact the admissions office of the institutional sponsor directly.

Boston, October 10
School of the Museum of Fine Arts

Syracuse, October 11
Syracuse University

Cleveland, October 17
Cleveland Institute of Art

Cincinnati, October 18
Art Academy of Cincinnati

Detroit, October 24
Center for Creative Studies

Philadelphia, October 25
Moore College of Art

Minneapolis, November 1
Minneapolis College of Art and Design

Milwaukee, November 7
Milwaukee Institute of Art and Design

Chicago, November 8
School of the Art Institute of Chicago

New Bedford, MA, November 14
Swain School of Design

Hartford, November 15
Hartford Art School, University of Hartford

St. Louis, November 21
Washington University

Denver, November 22
University of Denver School of Art

Pittsburgh, November 22
Carnegie-Mellon University

Brooklyn, December 5
Pratt Institute

Baltimore, December 12
Maryland Institute, College of Art

Washington, D.C., December 13
Corcoran School of Art

Valencia, January 16
California Institute of the Arts

Oakland, January 17
California College of Arts and Crafts

San Antonio, January 30
San Antonio Art Institute

Sarasota, February 7
Ringling School of Art and Design

Day School Tuition and Fees 87/88

All tuition and fees are due and payable at registration for each semester (see calendar). Health insurance is optional (see separate information).

New Students

Application fee
(non-refundable) \$ 30

Tuition Deposit (non-refundable
but applies to tuition) \$ 100

New Students and Returning Diploma Students

Diploma Program (full-time Studio Art)
Full Year Tuition \$7450
Payable at registration each semester
(minus tuition deposit, and/or financial
aid award) \$3725

General Fee (covers I.D. cards, Museum
admission, student activities, lab fees
except in specified areas, limited accident
insurance) \$ 70
Ceramics Clay Charge \$ 55

All Students

Late Registration Fees:
First semester
Registering after
September 21, 1987 \$ 25
Registering after
September 28, 1987 \$ 50
Second semester:
Registering after
February 2, 1988 \$ 25
Registering after
February 8, 1988 \$ 50

Bachelors Degree Program

Studio Art Tuition (see above)
Academic courses at Tufts University or
Museum School:
History of Art (per semester)* ... \$ 495
All other academic courses
(per semester) \$ 690

*Degree students take History of Art for
Tufts degree credit and therefore pay \$495
per semester course. If a History of Art
course is taken to satisfy the requirement
of course in the culture of a country not
native to the student, the tuition is the
same as for other courses, \$690.

Special Programs

Administrative Fee for Non-Resident
Independent Study
(per semester) \$ 500

Tuition for History of Art Course in excess
of one per semester, Full-time Diploma
Program \$ 495

Less than full-time (when authorized):
History of Art (each weekly class period,
per semester) \$ 495
Studio Course (each weekly class period,
per semester) \$ 490

Important Note: The schedule and fees
which follow for degree programs are for
a hypothetical, typical curriculum. In
practice, tuition for degree program stu-
dents in any one semester varies with the
ratio of academic to studio courses taken
in that semester. Each student's program
is individually arranged in consultation
with the office of the Dean of Academic
Programs and Administration. Payments
for both studio and academic courses are
made to the School of the Museum of Fine
Arts. (Do not make checks payable to Tufts
University.)

1987/1988 Tuition and Fees:

B.F.A. Degree Tuition and Fees

1st Year:

Studio Art (30 credits, includes
2 History of Art) \$7450
General Fee \$ 70
Total \$7520

2nd Year:

Studio Art (30 credits) \$7450
General Fee \$ 70
2 English Composition
Courses \$1380
2 History of Art Courses \$ 990
Total \$9890

3rd Year:

Studio Art (15 credits) \$3725
General Fee \$ 70
2 Humanities Courses \$1380
2 Social Studies Courses \$1380
2 History of Art Courses \$ 990
Total \$7545

4th Year:

Studio Art (15 credits) \$3725
General Fee \$ 70
2 Language or
Culture Courses \$1380
4 General Electives \$2760
Total \$7935

B.S. in Education Degree Tuition and Fees

1st Year:

Studio Art (30 credits, includes
2 History of Art) \$7450
General Fee \$ 70
Total \$7520

2nd Year:

Studio Art (30 credits) \$7450
General Fee \$ 70
2 English Composition
Courses \$1380
2 History of Art Courses \$ 990
Total \$9890

3rd Year:

Studio Art (15 Credits) \$3725
General Fee \$ 70
2 Humanities Courses \$1380
2 Psychology Courses \$1380
2 History of Art Courses \$ 990
Total \$7545

4th Year:

Studio Art (15 Credits) \$3725
General Fee \$ 70
1 Introduction to
Education Course \$ 690
2 Art Education Courses \$1380
2 Social Studies Courses \$1380
1 Education Elective \$ 690
Total \$7935

5th Year:

3 General Electives \$2070
1 Education Course \$ 690
2 Courses Student Teaching \$1380
Total \$4140

Tuition Refund Schedule

Tuition refunds are made only in case of
formal written withdrawal addressed to
the Registrar and containing a request for
refund. The date of receipt of such notice
will be the effective date of withdrawal.
The amount of refund is calculated as a
percentage of assessed charges as of the
effective date of withdrawal, according to
the following schedule.

If withdrawal notice is received during—
1st week of semester, refund is 100%
2nd week of semester, refund is 80%
3rd week of semester, refund is 60%
4th week of semester, refund is 40%
5th week of semester, refund is 20%
No refund after 5th week of semester.



Katharine Lane Weems Center

(Please Print)

Name:	
Date of Birth:	
Soc. Sec. Number:	
Home Address:	
Zip Code:	Phone:
Local Address:	
Zip Code:	Phone:
High School Attended:	
Graduation Year:	
If you have previously filed a Museum School admissions application, state when:	
Please list any schools attended full time beyond high school level, giving dates attended, degrees or certificates received, etc.	
Other training in art:	
Have you previously registered through Museum School Continuing Education?	
Weekday Courses?	No Yes When
Evening or Saturday School?	No Yes When
Summer School?	No Yes When
Area of major art interest:	

Name of Parents, or Guardian (state which):
Parent's or Guardian's address:
Zip Code: Phone:
This application is for (check one): <input type="checkbox"/> 1st Year Level Studio Art <input type="checkbox"/> Advanced Standing Studio Art
Check here your present program goal: <input type="checkbox"/> Diploma <input type="checkbox"/> BSinEd Degree <input type="checkbox"/> BFA Degree <input type="checkbox"/> Combined 5-Year Double Degree (BFA plus BA or BS)
This application is for classes beginning (month): (year):
If entering under the "G.I. Bill" please give Claim Number:
Through what source did you learn of the Museum School?
If you talked with a Museum School Representative at a Portfolio Day or other event, please state time and place here:
Have you visited the Museum School? <input type="checkbox"/> Yes <input type="checkbox"/> No
If you have a physical or mental handicap, or if you have had professional treatment for a physical or mental illness during the past five years, please briefly describe on a separate sheet and check here: <input type="checkbox"/>
Nationality if not U.S. Citizen:
Ethnic Survey (Required by Federal Government) <input type="checkbox"/> Non-Resident Alien <input type="checkbox"/> Asian or Pacific Islander <input type="checkbox"/> American Indian/Alaskan <input type="checkbox"/> Black Non-Hispanic <input type="checkbox"/> Hispanic <input type="checkbox"/> White Non-Hispanic

Portfolio Return Delivery If you wish to have your portfolio returned to you by express collect, please print full address below. It must include street number as well as street name (Express will not deliver to a box or R.F.D.).
Signature of Applicant:
Date:
A \$25 application fee (non-refundable) must accompany form. Make checks payable to: School of the Museum of Fine Arts.
Use a separate 8½" x 11" sheet to explain any special circumstances or information which is not evident in the portfolio, application form or transcripts, and which you feel should be considered by the Admissions Committee. Please be brief.
Your application is not complete until we have received: 1. This application form. 2. Application Fee. 3. Transcripts from high school and any colleges attended. 4. Portfolio of art work. (Contents optional with applicant.)

Important: If you intend to apply for financial aid, please see the Financial Aid section of this catalog. Your application for aid as well as for admission, must be completed by March 15. To allow processing time at the College Scholarship Service to the American College Testing Program, your FAF Form and Supplement should be filed with them by February 15. Supporting documents should be sent directly to the Financial Aid Office at the School by March 15. FAF Forms are available through secondary school Guidance Offices or the Museum School Financial Aid Office.

Please see Immunization Requirements on Page 58.

For Official Use Only
Application Fee:
Date Paid:
Receipt No:

Evening & Saturday Courses

General Information

Continuing Education's Evening, Saturday and Weekday courses make the Museum School's resources available to people who can not or elect not to participate in the school's day time degree or diploma art program. Credits attained from Continuing Education courses can be applied towards the diploma or degree programs offered by the Museum School and Tufts University as well as transferred to other schools.

Location of Classes

Classes are held at the school's main building at 230 the Fenway or at the school's annex located at 2500 Washington Street, Dudley Square, Roxbury. The location of the course is indicated on the second line of the heading for each course.
M=Main building, A=Annex

Shuttle Bus Service

A free shuttle bus service runs between 230 The Fenway and the Annex at frequent convenient intervals every day of the week during the hours the school buildings are open. Students taking courses taught in the Annex are encouraged to go to and from the Annex via the school's shuttle bus.

Education Certificate

A certificate is awarded to Continuing Education students when they have earned 45 credits. This approximates one and a half years of full-time work in the Day School.

Credits and Grades

Credit is awarded on the basis of one credit for every thirty contact hours of instruction. The Fall semester is thirteen weeks long with classes meeting either once or twice a week for 3½ hours per class session. The exception to this is the Anatomy class which meets once a week for a full three credits. Grading is normally on a pass/fail basis with a written review of the student's work replacing a grade. If a student needs a grade in order to transfer credit from our school to another, a letter grade can be requested from the instructor.

Enrollment

Classes are open to all and are filled on a first-come, first-serve basis, with the school maintaining the right to recommend course changes if the instructor feels that the student would be better served by another course. Students of any level or art background, from beginner through advanced, are welcome. Students still in high school may apply if their application is accompanied by a teacher's or guidance counselor's recommendation. Since enrollment is on a first-come basis, early application is encouraged to ensure placement in a class.

Tuition and Fees

Registration fee (non-refundable, payable when applying for the first time only) \$ 15.00
ID Card Fee (payable once each school year) \$ 3.00
Tuition
1.5 credit courses \$230.00
3 credit courses \$410.00
Model/Lab Fees vary and are shown in parentheses at the end of each course description.

Financial Assistance

Financial assistance is not available to Continuing Education students. It is only available to matriculating students registered in the diploma or degree programs for four periods per semester or more.

Application

Applications are accepted starting ten weeks prior to the beginning of classes through the first week of classes. Completed applications can be mailed in, brought in to the CE office or you can register by phone if you have a Visa or Mastercard. If you mail your application it should be sent to: Continuing Education Office, School of the Museum of Fine Arts, 230 The Fenway, Boston, Massachusetts 02115.

All applications must be accompanied by a check, money order or VISA/Mastercard authorization for the full amount of tuition and fees. Cash is not accepted.

Office Hours

When evening classes are in session the office is open Monday through Thursday from 9:00 am to 9:45 pm, Fridays from 9:00 am to 5:00 pm and Saturdays from 9:00 am to 4:30 pm. At all other times, it is open weekdays from 9 am to 5 pm.

Verification of Enrollment

A letter verifying enrollment, along with class entry cards and a receipt for tuition and fees will be sent to the registrant by return mail. The class entry card should be brought to the first class meeting and given to the instructor. In the event that a desired course is full the applicant will be notified and placed on a waiting list.

School and Class Times

Classes which meet Monday through Thursday evenings are from 6:15-9:45; Friday classes meet from 6-9:30 pm and Saturday classes meet from 9-12:30 am or 1-4:30 pm. During the school year, the school is open to Continuing Education students from 6 to 11 pm Monday through Friday, Saturday from 9 to 6 and Sundays from 1-9 pm. Students have access to the space used by their course(s) during these hours if a class is not using the space. The photography darkroom is open from 6 to 10 pm, Monday through Friday, 9 to 5 on Saturdays and 2 to 8 pm on Sundays. Hours in areas that require monitors may differ.

Class Cancellation

The school reserves the right to cancel any class which does not have the minimum enrollment, in which case a full refund of tuition and all fees will be made.

Refunds and Withdrawal

Tuition refunds are made only when a formal written notice of withdrawal is received by the Continuing Education Office. The date of such notice will be the effective date of withdrawal, and the amount of the refund is calculated as follows:

If notice received:
Prior to the start of classes, all tuition and lab fees but not registration fee refunded;
First and second weeks of semester, refund is 80% of tuition; Third week of semester, refund is 60% of tuition; Fourth week of semester, refund is 40% of tuition; After fourth week, there is no refund.

Counseling

Course counseling is available from the Director of Continuing Education. Contact the Continuing Education Office to make an appointment.

Information

For information, call (617)267-1219.

Transcript Request

In order to request a transcript students must complete a transcript request form, which is available in the Continuing Education Office. You may request this form to be mailed to you by calling (617) 267-1219. Please allow a minimum of two weeks for processing. There is a charge of \$1.00 for each request.

Continuing Education Faculty

Andy Adler, Kaji Aso, Joel Babb, Susan Belton, Gerry Bergstein, William Boyhan, John Brennan, Pauline Broman, Bill Burke, Robert Cafazzo, Joseph Capachietti, Francesco Carbone, Patrick Carter, Mark Cooper, Bernadette D'Amore, Milton Derr, Jim Dow, Barbara Dowling, Ruth Fields, Maggie FitzPatrick, William Flynn, Louis Gippet, Charles Goss, Siegfried Halus, Larry Johnson, David Kelley, Joseph Landry, Lisa Langhammer, Marilyn Levin, Marja-Ritta Lianko, Yim Lei Lim, Warren Mather, Greg Menco, David Mussina, Marcy Pape, Linda Priest, Leo Prince, John Radloff, Vincent Ricci, Ron Rizzi, Rhoda Rosenberg, Barnett Rubenstein, Michelle Samour, Peter Scott, Robert Siegelman, Brenda Star, Sandra Stark, Andrew Syrbick, D. Omar White, Heidi Whitman, Abby Zonies.

Continuing Education Calendar Fall Semester (13 weeks)

SEP	2 Wed.	Walk in Evening Registration, 6-8 PM
	3 Thr.	Walk in Evening Registration, 6-8 PM
	8 Tue.	Classes begin.
OCT	12 Mon.	No Classes (Columbus Day)
	13 Tue.	Substitute Monday's class schedule for Tuesday's
NOV	26 Thr.	No Classes (Thanksgiving)
	27 Fri.	No Classes (Holiday)
	28 Sat.	No Classes (Holiday)
DEC	12 Sat.	Last day of classes. End of Semester.

Spring Semester (15 weeks)

JAN	25 Mon.	Classes begin.
FEB	15 Mon.	No Classes (Washington's Birthday)
MAR	21 Mon.	Spring recess begins. Classes resume March 28th.
	28 Mon.	Classes resume.
MAY	17 Tue.	Substitute Monday's class schedule for Tuesday's. Last night of classes. Semester ends.

Evening Courses

Anatomy I, Skeleton MCE 1AS1.10

Syrbick, 3 Credits, Location: M
Friday (Fall Only) 6:00-9:30 pm
This beginning course in human anatomy is designed to give art students a working knowledge of the skeletal and muscular structure of the body. The course is divided between two semesters and it is recommended that they be taken in order starting with the fall semester. The course is of value to those who are interested in improving their rendering of the figure. Improvement is accomplished by providing knowledge of what lies beneath the surface of the figure and how this internal structure forms the surface appearance of the body. Class periods include illustrated lectures on the skeleton, as well as making skeletal observations and drawings from models. Required homework will consist of drawing the bones, using overlays, which will relate to drawings done in class. Prior drawing experience is recommended, but not required. (Tuition: \$410, Model Fee: \$10)

Anatomy II, Muscles MCE 1AS1.20

Syrbick, 3 Credits, Location: M
Friday (Spring Only) 6:00-9:30 pm
Prerequisite: Anatomy I or Instructor's Consent
This, the second part of the two-part course in human anatomy covers the musculature. Anatomy I should be taken first since an understanding of the muscles is based on a good working knowledge of the skeleton. Classes consist of illustrated lectures on the major muscles and their relationship to the skeleton and the body's surface, as well as muscular observations and drawings done from models. Homework, consisting of drawing specific muscles in relation to drawings done in class, is an integral and important requirement of the class. Students should develop their sense of observation, structure and space, and gain a greater freedom in their creative rendering of the human form. (Tuition: \$410, Model Fee: \$10)

Animation I MCE 4RC1.10

Cafazzo, 3 Credits, Location: M
Tues. & Thurs. (Fall & Spring)
This course develops basic skills of animation. Inexpensive alternative methods of animating are taught, bringing high quality personal animation within reach of the independent animation student. Basics of animation theory, motion and technique are learned through a series of demonstrations and exercises. Problems in abstract and natural motions, physics, and metamorphosis will be solved by the animator in flipbooks. Line animation, cels, pixillation, rotoscoping, cycles, lip synchronization, and drawing onto film are covered. Experimentation with various media, such as pastel, watercolor, Xerox, cutouts, clay and sand is encouraged. Prior knowledge of filmmaking or drawing is not necessary. Work is primarily done in Super 8mm but 16mm animation facilities are available for advanced projects. (Tuition: \$410, Lab Fee: \$30)

Animation II MCE 4RC1.20

Cafazzo, 3 Credits, Location: M
Tues. & Thurs. (Fall & Spring)
The class will emphasize completion of a semester long project, i.e. a film and soundtrack of your own creation. As an advanced animator you will be encouraged to produce a more personal or self

portrait type of film. The super 8 or 16mm formats will be available to work with. Time will be set aside for individual and group assistance such as storyboard sessions, lip sync, sound mixage and A&B roll editing. Sharpening of your animation skills will be encouraged through a number of flipbook exercises. (Tuition: \$410, Lab Fee: \$30)

Art as Process, Foundations.

MCE 8TT1.10
Goss, Rosenberg & Siegelman, 3 Credits, Location: A
Mon. & Wed. (Fall & Spring)
This workshop is for beginners as well as for the experienced artist who wants to challenge himself by investigating ways of making art. The focus will be on the creative process rather than the product(s); on what may emerge rather than on a planned and calculated end product.

Projects will include the transposition of 2-D and 3-D forms, innovative ways of interpreting environmental stimuli and unconventional use of materials and space. The unpredictable will be encouraged; the emphasis will be on exploration and experimentation in painting, drawing, 3-D and monotyping.

This course will be taught by a team of three instructors. By sharing their differing ways of seeing and responding to the world around them they will introduce the class to the innumerable ways of experiencing and making art.

This course, unique to Boston, exemplifies the open and exciting approach to Art of the Museum School. It will be a particular asset to those assembling a portfolio, those exploring the idea of a professional art career and those who want to expand their creative abilities. (Tuition: \$410, Lab Fee: \$20)

Business and Survival Skills for the Visual Artist MCE 9MB1.00

Belton, Non-credit, Location: M
Tues. & Thurs. (Spring Only)
A unique course will address the very special questions artists face in careers in the fine arts. What does marketing mean to a fine artist? Is public art a real opportunity? How do I get grants? How do juries work? What are my legal rights? What about insurance? What are my health hazards? How do I find a studio and keep it? What's an art consultant? What about alternatives to commercial galleries?

Learn from people who know. Coordinated by a professional artist, each session will have a guest speaker who is an expert professional in their field. You'll learn how to photograph your work, frame, ship and install it. You'll learn bookkeeping and filing your taxes. You'll put together your resume, slides or presentation package and learn how to approach a gallery . . . and hear from other artists about how to "survive in the meantime."

The resources of printed material from this course can be used all throughout the working career of an artist. (Tuition: \$410, Lab Fee: \$20)

Clay/Ceramics I MCE 7WM1.10A

Mather, 3 Credits, Location: M
Mon. & Wed. (Fall & Spring)

Clay/Ceramics I, Foundation MCE 7MC1.10B

Cooper, 3 Credits, Location: M
Tues. & Thurs. (Fall & Spring)
This is an introductory course which will cover the basic techniques of handbuilding, wheelthrowing, glaze application, and kiln firing. The course will emphasize the development of individual expression within the ceramic medium, whether it is sculptural, painterly, or functional. Demonstrations, lectures and museum visits will be held on a regular basis with the purpose of assisting students to create a context for individual expression. All clay, glaze, and firing costs are covered by the lab fee. (Tuition: \$410, Lab fee: \$40)

Clay/Ceramics II MCE 7WM1.20

Mather, 3 Credits, Location: M
Mon. & Wed. (Fall & Spring)
Prerequisite: Clay I or II
Clay/Ceramics II MCE 7MC1.20
Cooper, 3 Credits, Location: M
Tues. & Thurs. (Fall & Spring)
Prerequisite: Clay I
This course is for students with experience in handbuilding and/or wheelthrowing. It provides the opportunity for technical development in both areas, as well as a forum for consideration of formal and philosophical issues. Classes will include demonstrations, group critiques, slide lectures, experiments in glaze chemistry and experience with different types of firing. Individualized projects are designed to focus the student's approach to formal and technical problems. Clay, glazes and firing costs are included in the lab fee. (Tuition: \$410, Lab fee: \$40)

Clay/Ceramics III MCE 7DG1.30

Clay/Ceramics IV MCE 7DG1.40
Faculty to be arranged, 3 Credits, Location: M
Mon. & Wed. or Tues. & Thurs. (Fall & Spring)
Prerequisite: Clay II or III
This course provides the opportunity for advanced students to work in the school's facilities on a semi-independent basis and have access to our instructor's knowledge and guidance, when needed. (Tuition: \$410, Lab Fee: \$40)

Computer Art MCE 6LJ1.10

Johnson and Adler, 3 Credits, Location: M
Mon. & Wed. (Fall & Spring)
A course in the creation of visual, auditory, and text art with computers. No previous experience necessary. Emphasis is on using application software and writing programs, with some use of a digital camera and mouse to create images. Students will learn how to create and transform two dimensional images and to make simple animations. Assignments are given and expected to be completed, including a medium-sized project using three dimensional graphics, animations and transformations. Final products can consist of printouts, slide, color prints, video or film animation, which can be integrated with performance, graphic design, sculpture or any other medium. (Tuition: \$410, Lab Fee: \$10)

Design I, Foundation MCE 0JR1.10

Radloff, 3 Credits, Location: M
Tues. & Thurs. (Fall & Spring)
Design is the process of selection and

arrangement of the visual elements used by artists to express themselves, such as: line, value, color, shape, texture, mass and volume. Visual sensitivity and vocabulary are developed by solving a series of two and three-dimensional problems, employing a variety of media and materials. Principles learned in this course have direct application to all art media and provide a foundation and direction for learning skills in other courses.
(Tuition: \$410)

Design II MCE 0JR1.20

Radloff, 3 Credits, Location: M
Tues. & Thurs. (Fall & Spring)

This continuation of Design I is intended for the serious student who wants to further develop their design skills. Elements of design encountered in the first semester will be reexamined to see how they can be used in new situations including commercial applications. The use of a variety of media and participation in critiques is encouraged.
(Tuition: \$410)

Drawing I/I, Introduction MCE 1DM1.05

TBA, 1.5 Credits, Location: A
Monday (Fall & Spring)

This introductory figure drawing course meets for half the number of classes our 3 credit courses meet. It is intended for the student who wants to work at a slower pace and would like more time to absorb what he/she is learning. To receive the equivalent a 3 credit course, a student should take Drawing I/II after this course. See the description for Drawing I, Foundation for information on what will be covered in this course.
(Tuition: \$230, Model Fee: \$10)

Drawing I/II, Introduction MCE 1DM1.10

TBA, 1.5 Credits, Location: A
Monday (Fall & Spring)

This, the continuation of Drawing I/I, should be taken after Drawing I/I for the equivalent of a full 3 credit course in drawing.

(Tuition: \$230, Model Fee: \$10)

Drawing I, Foundation MCE 1LP1.10

Prince, 3 Credits, Location: M
Mon. & Wed. (Fall & Spring)

Drawing I, Foundation MCE 1BB1.10

Boyhan, 3 Credits, Location: M
Tues. & Thurs. (Fall & Spring)

This course is an introduction to figure drawing as a creative function and a means of learning to see. It covers various drawing techniques, such as perception, perspective, modelling, space and articulation. Using models as subject matter and as a point of departure, problems concerned with rhythm, movement and gesture are presented which are designed to develop the student's response to form. Design is stressed and the use of a variety of media encouraged.

(Tuition: \$410, Model Fee: \$20)

Drawing II MCE 1LP1.20

Prince, 3 Credits, Location: M
Mon. & Wed. (Fall & Spring)

Drawing II MCE 1BB1.20

Boyhan, 3 Credits, Location: M
Tues. & Thurs. (Fall & Spring)

Drawing II MCE 1GM1.20

Flynn & Menco, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)
Students will build upon the skills acquired in Drawing I and work to improve their interpretation of form, strengthen their

technical skills and discover a personal direction.

(Tuition: \$410, Model Fee: \$20)

Drawing III MCE 1GM1.30

Drawing IV MCE 1GM1.40

Flynn & Menco, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)

Students continuing on in drawing for their third and fourth semester should register for these courses.

(Tuition: \$410, Model Fee: \$20)

Drawing V MCE 1GM1.50

Drawing VI MCE 1GM1.60

Flynn & Menco, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)

A student continuing in drawing beyond a fourth semester should enroll in these courses.

(Tuition: \$410, Model Fee: \$20)

Graphic Design I MCE 5JL1.10

Landry, 3 Credits, Location: M
Mon. & Wed. (Fall Only)

This intensive course presents a series of design assignments of increasing complexity based on realistic project case histories for a variety of clients. Students are taught to organize design problems by breaking them down into logical procedure steps — including problem analysis, creative concept development, mock-up development, and finished art and mechanical development. As students progress through the term the course emphasis shifts from creative idea development theory and design theory to practical instruction in typography, mechanical art, the reproduction camera, and the use of graphic design materials. The course is designed to accommodate both beginners, who want to develop basic design thinking and skills, and more advanced students, who may want to utilize the course to develop their portfolios. Slide lectures on creativity, graphic design, typography, illustration and sign system design are a regular part of the course.

(Tuition: \$410, Lab Fee: \$15)

Illustration MCE 5JL2.10

Landry, 3 Credits, Location: M
Mon. & Wed. (Spring Only)

An intensive two evening a week course in pictorial communication with weekly slide lectures, assignments, demonstrations, class working sessions and group crits. The course will introduce the Synetics approach to idea generation and creative problem solving, studio materials and methods, airbrush, fundamentals of typography and graphic design, mechanical production, reproduction camera photography, Color Key and presentation techniques. Class projects will include illustrating editorials, short stories, book covers, posters, murals, class designed assignments and actual outside jobs when available. Assignments will provide creative and technical experience through a variety of problems with a range of "real world" production, as well as starting a portfolio.

(Tuition: \$410)

Lithography I MCE 3JB1.10

Brennan, 3 Credits, Location: A
Mon. & Wed. (Fall & Spring)

A course for new students of planographic printing in which direct drawing, transfer and collage on stone and aluminum plate will be taught. Students will have creative freedom and develop solid technical

knowledge and skills from printing their own images. Demonstrations and lectures will be given throughout the semester. Students are encouraged to keep notes, work sheets and collect sources of information relating to lithography. Part of this course includes an introduction to papermaking. Students will have the opportunity to make sheets of their own paper and gain greater understanding and awareness of paper, both as a surface to print or draw, as well as an art form in itself.

(Tuition: \$410, Lab Fee: \$20)

Lithography II MCE 3JB1.20

Brennan, 3 Credits, Location: A
Mon. & Wed. (Fall & Spring)

Prerequisite: Litho I or consent

This course offers intermediate and advanced students an opportunity to develop techniques and skills important to the artist-printer. Projects in color printing, photoprocess, reversal and transfer methods will be introduced. The advanced student should document work, keep accurate notes and generally become professional in all work habits. Intent and content of work produced will be discussed both individually and within group critiques. Slide lectures and outside activity relating to lithography will occur whenever possible.

(Tuition: \$410, Lab Fee: \$20)

Metals I: Metalsmithing & Jewelry-Making MCE 7LP1.10

Priest, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)

This course serves as an introduction to the techniques and possibilities of metal work covering the principal techniques of cutting, soldering, fabrication, cold forging and casting. Each person will be attempting not only to learn the craft, but to develop a personal point of view at the same time. This is not a "crafts" course. Metals is a highly technical fine arts medium.

(Tuition: \$410, Lab Fee: \$20)

Metals II MCE 7LP1.20

Metals III MCE 7LP1.30

Priest, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)

Prerequisite: Metals I or II

Continuations of Metals I and II. Additional metalworking techniques are taught and increased emphasis is placed upon design and developing personal expression in metal. A growing familiarity with metal, its potential and beauty, enables students to realize more exciting ideas.

(Tuition: \$410, Lab Fee: \$20)

Painting I/I, Introduction MCE 2PW1.05

TBA, 1.5 Credits, Location: M
Wed. (Fall & Spring)

The aim of this course is for students to learn the preliminaries of technique to develop a personal painting vocabulary. Using live models as a common visual reference, students will be asked to reexamine and challenge their way of seeing. A language of formal concerns will be emphasized to strengthen ability to translate form into 2D. Reproductions and museum trips will be used in conjunction with suggested readings and class discussion.

(Tuition: \$230, Model Fee: \$10)

Painting I/II, Introduction MCE 2PW1.05

TBA, 1.5 Credits, Location: M
Wed. (Fall & Spring)

Evening Courses

This, the continuation of Painting I/I, should be taken after Painting I/I in order to receive the equivalent of a 3 credit course in painting.
(Tuition: \$230, Model Fee: \$10.)

Painting I MCE 2AS2.10

Syrbick, 3 Credits, Location: A
Mon. & Wed. (Fall Only)

The aim of this course is to give students a broadly based introduction to the nature of painting. It approaches painting as image making (whether realistic or abstract) to communicate ideas visually. To know only one way to make images is to be limited in the scope of ideas one can express and the future directions one can take. Therefore many techniques and theories are presented. The emphasis is on technical methods, from the monochrome underpainting, glazing, and scumbling of the old masters to more contemporary "wet-on-wet" techniques. This is a structured course with specific problems being given. However, students have the choice of working from nature (still-life, figure, portrait, etc.) or from imagination (abstract, non-objective, etc.). It is assumed that students have no prior experience with painting. The course starts with basics of color mixing, brush handling, use of media, stretching canvas, etc., but quickly advances to more challenging problems. Considerable information is given (written and verbal) to introduce each new subject, much with historical background and illustrations.
(Tuition: \$410, Model Fee: \$10)

Painting I MCE 2SP1.10

Zonies, 3 Credits, Location: M
Mon. & Wed. (Spring Only)

This course will introduce the beginning student to the technique and expressive potential of paint (oil or acrylic). Students will work from still life, landscape and the figure on a project of their own design. They will develop their visual perception and expressive capabilities as well as establish a working knowledge of materials and techniques of painting. Issues of color, light, space and composition will be covered. Students are given individual attention with periodic class critiques.
(Tuition: \$410, Model Fee: \$10)

Painting II MCE 2AS2.20

Syrbick, 3 Credits, Location: M
Mon. & Wed. (Spring Only)

Prerequisite: Painting I or equivalent
This course and Painting I should be viewed as two parts of one course with both needed for a full introduction to painting. Painting II continues the same format as Painting I, but problems are more challenging and the material covered more sophisticated. New technical methods are used, but the main emphasis is on theories of perception, color, and the creative process. Those theories dealing with perception include the graphic means available to the artist to depict space, volume, and planes with form, value, color and texture. A broad study of color will include spatial effects of color, simultaneous and other color contrasts, effective and expressive use of color, as well as learning how to make color work compositionally. The theories of dominant elements and coordination of elements will be stressed as means to strengthen work, give emphasis, and express ideas more

clearly and forcefully.
(Tuition: \$410, Model Fee: \$10)

Painting II MCE 2GB1.20

Bergstein, 3 Credits, Location: A
Tues. & Thurs. (Fall)

Prerequisite: Painting I or equivalent
Students will be encouraged to develop technical skills, explore composition and color, and build a personal vocabulary. Individual experimentation, in combination with assigned problems in figure painting, collage, still-life and abstraction are modified to fit the needs of each student. Museum trips, slide presentations and group discussions will be included.
(Tuition: \$410, Model Fee: \$10)

Painting III MCE 2GB1.30

Painting IV MCE 2GB1.40

Bergstein, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)

Prerequisite: Painting II, III or equivalent.
The continuation of Painting II or III.
(Tuition: \$410, Model Fee: \$10)

Papermaking I MCE 3MS1.10

Samour, 3 Credits, Location: A
Mon. & Tues. (Fall & Spring)

This class explores the possibilities of paper as a direct and malleable art material. By coloring pulp, forming it over armatures and combining it with found materials, students create two and three dimensional pieces. Preparation of different pulps, basic sheet forming, collaging and vacuum forming techniques as well as the use of pigments and other coloring agents is taught. Students are encouraged to explore their own applications of this versatile medium as they gain technical experience.
(Tuition: \$410, Lab Fee: \$20)

Papermaking II MCE 3MS1.20

Samour, 3 Credits, Location: A
Mon. & Tues. (Fall & Spring)

Prerequisite: Papermaking I or equivalent.
The second semester continuation of Papermaking I.
(Tuition: \$410, Lab Fee: \$20)

Photography I, Foundation Black and White MCE 4EO1.10

Stark, 3 Credits, Location: M
Mon. & Wed. (Fall & Spring)

This introductory course in the art and craft of photography will emphasize the use of the camera as a creative tool. Students will be taught how to use all types of cameras and related equipment, how to properly expose and develop film, and how to create good black and white prints. Once students have acquired these basic photographic technical skills, then the emphasis of the course will shift from photographic craft to the art of photography. Students must have a fully adjustable camera.
(Tuition: \$410, Lab Fee: \$35)

Photography II MCE 4DM1.20

Mussina, 3 Credits, Location: M
Tues. & Thurs. (Fall & Spring)

Prerequisite: Photography I or equivalent.
This course has two objectives: a refinement of the student's visual awareness and technical abilities. During the first half of the semester weekly assignments and critiques, as well as illustrated lectures will provide a forum to explore critical issues pertaining to photography. Also advanced film exposure, development controls, and printing techniques will be covered. Dur-

ing the semester's second half the emphasis will be on the student's vision toward a cohesive body of work. Lab time will be available during the course.
(Tuition: \$410, Lab Fee: \$35)

Photography III MCE 4DM1.30

Photography IV MCE 4DM1.40

Mussina, 3 Credits, Location: M
Tues. & Thurs. (Fall & Spring)

Prerequisite: Photo II, III or equivalent.
These are intermediate and advanced courses in photography and have the purpose of assisting individual development in the medium. Professional attitudes and approaches will be discussed in group critiques. Skills and problems, technical as well as artistic, relevant to the student's work will also be discussed. Course includes exposure tests, film and paper contrast controls, photo chemistry and toning.
(Tuition: \$410, Lab Fee: \$35)

Portrait Painting and Drawing

MCE2PC1.10

Carter, 3 Credits, Location: A
Tues. & Thurs. (Fall Only)

Portraiture is both specific and general, timely and timeless. It tells us about a specific individual while at the same time telling us something about us all. It places the individual within a specific time period but a good portrait also transcends time. Portraiture is very complex and if a portrait is to succeed, all the facets of an artists skill from developing an empathy with the subject to selecting proper painting or drawing techniques must be employed. This course will take you step by step through all the phases of creating portraits and will help you to develop your own unique expressive technique within this art form.
(Tuition: \$410, Model fee: \$20)

Printmaking I: Monoprinting and Etching

MCE 3PS1.05

Scott, 1.5 Credits, Location: A
Tues. (Fall & Spring)

Printmaking I: Monoprinting and Etching

MCE 3PS2.05

Scott, 1.5 Credits, Location: A
Thurs. (Fall & Spring)

Using monoprinting as an introductory process, the student will be exposed to the expressive possibilities of this, the most painterly of printing processes, as well as gain familiarity with a range of print making techniques — multiple plate and viscosity color printing, coll, transfers, etc. From here it is a natural progression to expand into intaglio printing and the range of techniques it offers — etching, dry-point, aquatint, etc. The course is open to beginning through advanced students and they may sign up for either or both evenings. Those taking both periods will use the additional class time to develop the techniques mentioned above and learn additional media, such as, collograph or relief (block) printing.
(For one period: Tuition: \$230, Lab Fee \$10)
(For two periods: Tuition: \$410, Lab Fee \$20)

Printmaking II : Monoprinting and Etching

MCE 3PS3.05

Scott, 1.5 Credits, Location: A
Tues. (Fall & Spring)

Printmaking II : Monoprinting and Etching

MCE 3PS4.05

Scott, 1.5 Credits, Location: A
Thurs. (Fall & Spring)
The third and fourth semester continuation of Printmaking I.

(For one period: Tuition: \$230,
Lab Fee: \$10)
(For two periods: Tuition: \$410,
Lab Fee: \$20)

Sculpture I, Foundation MCE 7VR1.10

Ricci, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)

This course is open to students of both beginning and more advanced levels of ability. There will be extensive use of the figure and portraits done from life. Clay and plaster will be the primary materials, although work will not be limited to these materials. Figurative and non-figurative problems will be given to students so they may achieve an understanding of proportion, space, structure, line, tension and texture in sculpture. Goals of the course will be to develop and refine the student's ability to work with sculptural materials and develop personal expression within the medium. Plaster casting and mold making is covered. Slide presentations and group critiques are an integral part of this course.

(Tuition: \$410, Lab Fee: \$25)

Sculpture II MCE 7VR1.20

Ricci, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)

This is a continuation of Sculpture I and requires the instructor's consent for admission.

(Tuition: \$410, Lab Fee: \$25)

Sculpture: Carving in Stone & Wood I MCE 7BA1.05

D'Amore, 1.5 Credits, Location: A
Mon. (Fall & Spring)

Sculpture: Carving in Stone & Wood I MCE 7BA2.05

D'Amore, 1.5 Credits, Location: A
Wed. (Fall & Spring)

Exploring the universe of three dimensions through carving is a very special way to encounter form, line and volume. Through the subtractive technique of carving, a mass of material is reduced in size until the essence of the form is attained. Knowledge of the sculpture is arrived at in a direct way, and the carver develops a familiarity with shape "full from the inside." This is valuable learning for sculptors and all visual artists, and enhances one's ability to create work of visual and tactile depth and dimension. The course will cover instruction in the techniques of stone and wood carving from the roughing out of a piece to the final finishing. Sharpening and maintenance of tools are included. The initial approach taught will be to use traditional hand tools with the students' choice of hard or soft stone or wood working up to the use of power tools. Students will be encouraged to experiment and find their own personal language in their chosen material. Students may register for one or both class sessions.

(Tuition for one period: \$230, Lab Fee: \$15)
(Tuition for two periods: \$410,
Lab Fee: \$30)

Sculpture: Carving in Stone & Wood II MCE 7BA3.05

D'Amore, 1.5 Credits, Location: A
Mon. (Fall & Spring)

Sculpture: Carving in Stone & Wood II MCE 7BA4.05

D'Amore, 1.5 Credits, Location: A
Wed. (Fall & Spring)

The second semester continuation of Carving I.

Students may register for one or both class sessions.

(Tuition for one period/week: \$230,
Lab Fee: \$15)

(Tuition for two periods/week: \$410,
Lab Fee: \$30)

Silkscreen I MCE 3ML1.10

Lianko, 3 Credits, Location: A
Mon. & Wed. (Fall & Spring)

An introductory course in silkscreen. At first the emphasis will be on acquiring basic techniques and as skills develop, more attention will be given to design and composition. Students will start with monoprinting and continue from there to editions of images. Problems and individual instruction will be given to familiarize students with paper, glue, and film stencils.

(Tuition: \$410, Lab Fee: \$25)

Silkscreen II MCE 3ML1.20

Lianko, 3 Credits, Location: A
Mon. & Wed. (Fall & Spring)

Prerequisite: Silkscreen I or equivalent

This course, the continuation of Silkscreen I, is for students who want to experiment with the medium further and learn to use the screen in new and expressive ways, be that through monoprinting or through creative painterly images.

(Tuition: \$410, Lab Fee: \$25)

Watercolor I MCE 2KA1.10

Aso, 3 Credits, Location: A
Mon. & Wed. (Fall & Spring)

A general introduction to watercolor, using an Eastern approach to the medium, which focuses on the vision of expressing nature through transparent, pure and standard watercolor media. It could be categorized as abstract or colorfield painting, yet the course will challenge students to discover some new aspects of the medium. A short lecture of general information on watercolor and a wider knowledge of art will be given during each class. No previous training is necessary.

(Tuition: \$410)

Watercolor I MCE 2WC1.10

Whitman, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)

This painting course is open to students of both beginning and more advanced levels of ability. Students will paint directly from the figure and still life. The focus of the entire course will be on work with color, drawing, and composition. There will, however, be numerous exercises to help students develop familiarity and skill with paint, paper, and brushes. Experimentation other waterbased media (such as gouache, acrylic), as well as work with drawing materials and collage will be encouraged. There will also be frequent group discussions, slide presentations, and reviews of work done outside of class. This course will emphasize both learning and individual expression.

(Tuition: \$410, Lab/Model Fee: \$10)

Watercolor II MCE 2KA1.20

Aso, 3 Credits, Location: A
Mon. & Wed. (Fall & Spring)

This continuation of Watercolor I will deal with the transformation of abstract and representational art through color and light. The class will explore the fundamen-

tal construction of visual concepts.
(Tuition: \$410)

Watercolor II MCE 2WC1.20

Whitman, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)

This is a continuation of Watercolor I with somewhat more emphasis on experimentation with new paints, techniques and imagery.

(Tuition \$410, Model Fee: \$10)

Wood I, Introduction MCE 7RR1.10

Rizzi, 3 Credits, Location: A
Mon. & Wed. (Fall & Spring)

Throughout history, wood has provided a sensuous, expressive and functional medium for the masks of African Dogon, the chairs of the Shakers, the sculptures of Brancusi and the boxes of Cornell. From construction grade lumber to exotic hardwoods, every species offers the artist both resistance and suggestion, every type of construction its unique appeal. This course is for those who appreciate the beauty, utility and artistic potential of wood and who want to acquire the basic skills of working it. Students will be encouraged to develop and expand a vocabulary of technical and aesthetic resources with which they can design and construct artistic and structurally sound pieces. Instruction in both hand and power tool techniques, laminating, bending, carving and turning is included.

(Tuition: \$410, Lab Fee: \$20)

Wood II, Design & Artisanry MCE 7RR2.20

Wood III, Design & Artisanry MCE 7RR2.30

Rizzi, 3 Credits, Location: A
Tues. & Thurs. (Fall & Spring)

This continuation of Wood I and II is for students who have acquired a sound foundation in the use of woodworking tools. New students may start here if they have the requisite background. The course concerns itself with the creative uses of wood, from cabinetmaking to sculpture. Designing for wood is emphasized with the purpose of obtaining a satisfactory combination of structure, function and aesthetics.

(Tuition: \$410, Lab Fee: \$20)

Saturday Courses

Saturday courses run for fifteen weeks and credits are awarded on the basis of 1.5 credits per semester for each three hours of class time per week. These courses are designed to cover the same material as a full 3 credit course, but in two semesters, not one. Students should take the second semester continuation of a course if they want to receive the equivalent of a full 3 credit course.

Tuition and Fees

Registration Fee \$ 15
(non-refundable, payable only once)
ID Card Fee \$ 3
(payable once each school year)
Tuition per course, per semester . . \$230
Lab/Model Fees vary and are shown in parentheses at the end of each course description.

Artist work review MCE 9BR1.00

Rubenstein, non-credit, Location: M
Saturday, 9-12AM, (Spring Only)
Prerequisite: BFA, or Instructor's Consent
Critical feedback, support and help in solving technical and expressive problems are ongoing needs for everyone working in the visual arts. Based upon a suggestion by an alumni, this course has been created to help painters who are seeking ongoing constructive discussion, criticism, help and support. The instructor, Barney Rubenstein, who feels most comfortable working with realist or figurative painters will structure the course to meet the specific needs of the participants and include crits of each individuals work, group discussion related to art, slide presentations on relevant subjects and occasional visits to galleries.
(Tuition: \$230)

Cartooning I/I MCE 5OW1.05

White, 1.5 Credits, Location: A
Saturday, 9-12:30 AM, (Fall & Spring)
We will deal briefly with the history of the art from the reformation to present day (Durer to Doonesbury) and analyze present day cartoonists. We will study humor and we will be very serious about making jokes. A sense of humor is the only prerequisite for the course.

We will do caricatures of each other from life and caricatures of notable figures from photographs. We will do one-panel editorial cartoons, one-panel gag cartoons and create a comic strip. We will touch on nonhumorous cartooning, i.e., adventure comic drawing and fashion illustration caricature, finally discussing satire and the "Fine" Arts.
(Tuition: \$230)

Cartooning I/I MCE 5OW1.10

White, 1.5 Credits, Location: A
Saturday, 9-12:30 AM, (Fall & Spring)
The second semester continuation of Cartooning I/I.
(Tuition: \$230)

Color I/I MCE 0MF2.05

FitzPatrick, 1.5 Credits, Location: M
Saturday, 1-4:30 PM, (Fall & Spring)
This course concerns itself with the fundamentals of color creation, functions and application. It is a useful course for anyone who wants to understand and use color more effectively in any media they use. The power of color as a creative, expressive visual device can be more effectively used given the understanding this type of course provides.

A free personal view of color harmony is developed through appreciation of color as a phenomenon. The student learns how in art color opens up the possibility of creating illusions of space and light and discovers how one color influences others, through a series of exercises utilizing their respective expressive values. No prerequisites.
(Tuition: \$230)

Color I/II MCE 0MF2.10

FitzPatrick, 1.5 Credits, Location: M
Saturday, 1-4:30 PM, (Fall & Spring)
This is the second semester continuation of Color I/I and should be taken after Color I/I in order to receive the equivalent of a full 3 credit course.
(Tuition: \$230)

Design I/I MCE 0MF1.05

FitzPatrick, 1.5 Credits, Location: M
Saturday, 9-12:30 AM, (Fall & Spring)
Design is the process of selection and arrangement of the visual elements used by all artists to express themselves, such as: line, value, color, shape, texture, mass and volume. Visual sensitivity and vocabulary are developed by solving a series of two- and three-dimensional problems, employing a variety of media and materials. Principles learned in this course have direct application to all art media and provide a foundation and direction for learning in other courses.
(Tuition: \$230)

Design I/II MCE 0MF1.10

FitzPatrick, 1.5 Credits, Location: M
Saturday, 9-12:30 AM, (Fall & Spring)
This is the second semester continuation of Design I/I and is to be taken after Design I/I in order to complete the equivalent of a full introductory course in design.
(Tuition: \$230)

Drawing I/I: Introduction MCE 1RF1.05

Fields, 1.5 Credits, Location: M
Saturday, 9-12:30 AM, (Fall & Spring)

Drawing I/I, Introduction MCE 1GS2.05

TBA, 1.5 Credits, Location: M
Saturday, 1-4:30 PM, (Fall & Spring)
This is a beginning drawing course. Through classroom exercises, students will explore a full range of experiences and materials which will expand their understanding of what drawing is and can be. Primarily using the human figure, the class will study line, mark, gesture, value, and composition. While learning basic skills, emphasis will be placed on personal expression and individual growth. Class discussion will be an important aspect of this class.
(Tuition: \$230, Model Fee: \$10)

Drawing I/II MCE 1RF1.10

Fields, 1.5 Credits, Location: M
Saturday, 9-12:30 AM, (Fall & Spring)

Drawing I/II MCE 1GS2.10

TBA, 1.5 Credits, Location: M
Saturday, 1-4:30 PM, (Fall & Spring)
The second semester continuation of Drawing I/I which should be taken after Drawing I/I in order to obtain the equivalent of a full introductory course in drawing.
(Tuition: \$230, Model Fee: \$10)

Drawing II/I MCE 1DK1.15

Kelley, 1.5 Credits, Location: A
Saturday, 9-12:30 AM, (Fall & Spring)

Drawing II/I MCE 1GS2.15

TBA, 1.5 Credits, Location: M

Saturday, 1-4:30 PM, (Fall & Spring)

Prerequisite: Drawing I or equivalent

This drawing course is for students who have completed an introductory drawing course. It is taught with the premise that drawing, on any level, is the observation and interpretation of sight, thought and experiences through marks. Goals include the expansion of the concept of drawing itself, the underlying premise being that drawing is about infinitely more than just copying. The ability to "see" will be developed and a visual means for personal expression through this medium nurtured. A model is used, with changing set-ups, as a point of departure for the creation of images. Students will be expected to take risks and challenge their knowledge and experience.
(Tuition: \$230, Model Fee: \$10)

Drawing II/II MCE 1DK1.20

Kelley, 1.5 Credits, Location: A
Saturday, 9-12:30 AM, (Fall & Spring)

Drawing II/II MCE 1GS2.20

TBA, 1.5 Credits, Location: M
Saturday, 1-4:30 PM, (Fall & Spring)
This is the second semester continuation of Drawing II/I and should be taken after Drawing II/I in order to take the equivalent of a full 3 credit course in drawing.
(Tuition: \$230, Model Fee: \$10)

Painting I/I, Introduction MCE 2LG1.05

Gipetti, 1.5 Credits, Location: A
Saturday, 9-12:30 AM, (Fall & Spring)
This is an introductory course in the theory and practice of painting. Projects include direct studies from both still-life objects and the live model, using oil paint. Emphasis will be placed on understanding the glazing technique. Both figure and still-life themes will be linked to the tradition of Western painting in short classroom discussions. Specific painting assignments will be given and class critiques will periodically take place.
(Tuition: \$230)

Painting I/II MCE 2LG1.10

Gipetti, 1.5 Credits, Location: A
Saturday, 9-12:30 AM, (Fall & Spring)
This is the second semester continuation of Painting I/I and should be taken after Painting I/I in order to take the equivalent of a full 3 credit course in painting.
(Tuition: \$230)

Painting: Fundamental Process

MCE 2KA3.05
Aso, 1.5 Credits, Location: A
Saturday, 1-4:30 PM, (Fall & Spring)
Explore the whole process of painting, from finding the subject and preparing it for the transformation onto the canvas through drawing and color processes and the proper use of media and tools. (Most often, the subject will be a still life.) Every class day, a short lecture will be given and students will express their basic ideas about art and life, focusing on Eastern and Western philosophies and on today's phenomenological thought. Students may choose to attend mornings, afternoons or both sessions of this course.
(Tuition: \$230)

Painting: Realist I/I MCE 2GM1.05

Babb, 1.5 Credits, Location: A
Saturday, 1-4:30 PM, (Fall & Spring)
This is a multi-level painting course for students interested in the many various concepts and techniques of realism, fun-

damental painting techniques, and perception.

The course will consist of in-class work from the model and still-life, other subjects, interiors, city-scapes and landscapes in which the potential of the use of photographs and preliminary drawings will be explored. Attitudes toward subject matter, subjectivity and objectivity, visual perception, illusionism, naturalism, idealism, etc. are discussed and the formalisms of design, composition and color are related to the structuring and interpreting of space. No prerequisites but drawing experience is recommended.
(Tuition: \$230, Model Fee: \$10)

Painting: Realist I/II MCE 2GM1.10

*Babb, 1.5 Credits, Location: A
Saturday, 1-4:30 PM, (Fall & Spring)*

This is the second semester continuation of Realist Painting I/I. Students should sign up for this course when continuing on in the course for a second semester.
(Tuition: \$230, Model Fee: \$10)

Printmaking I/I, Monoprinting

MCE 3BS1.05

*Siegelman, 1.5 Credits, Location: A
Saturday, 9-12:30 AM, (Fall & Spring)*

Monoprinting is an exciting combination of drawing, painting and printmaking. It is a way of making single unique prints through an uncomplicated means and acts as a natural introduction to printmaking. It is a very versatile and flexible medium offering a wide range of possibilities for personal expression. The class is run as an open studio where students will be encouraged to experiment and thoroughly explore the medium. Demonstrations of monoprinting techniques in black and white and color will be given, leaving ample time for work, group discussions and critiques. Individual attention will be emphasized to help students discover which methods are most suitable to their own creative process and expression.
(Tuition: \$230, Lab Fee: \$10)

Printmaking I/II, Monoprinting

MCE 3BS1.10

*Siegelman, 1.5 Credits, Location: A
Saturday, 9-12:30 AM, (Fall & Spring)*

This is the second semester continuation of Printmaking I/I 3BS1.05 and should be taken in order to take the equivalent of a full 3 credit course in printmaking. The second semester class is open to new students as space allows.
(Tuition: \$230, Lab Fee: \$10)

Stained Glass MCE 7BD1.05

*Dowling, 1.5 Credits, Location: A
Saturday, 9-12:30 AM, (Fall & Spring)*

This course is open to beginning through advanced students. Beginning students are taught the technique of producing leaded glass panels while learning the art and becoming acquainted with the unique qualities of glass; its texture and color, and the way it reacts to light. After completing one panel, beginners will explore the medium further. Advanced students will be encouraged to use other methods such as painting, laminating, layering, sand blasting and fusing. All students will be urged to push this art to its greatest potential, whether it be traditional leading or experimenting with other techniques. Materials are not included in tuition. Glass and other supplies are purchased by the

student from the school as needed.
(Tuition: \$230)

Stained Glass MCE 7BD1.10

Dowling, 1.5 Credits, Location: A

Saturday, 9-12:30 AM, (Fall & Spring)

The second semester continuation of Stained Glass I/I. Materials are not included in tuition. Glass and other supplies are purchased by the student from the school as needed.
(Tuition: \$230)

Watercolor I/I MCE 2HW1.05

Aso, 1.5 Credits, Location: A

Saturday, 9-12:30 AM, (Fall & Spring)

A general introduction to watercolor, using an Eastern approach to the medium, which focuses on the vision of expressing nature through transparent, pure and standard watercolor media. It could be categorized as abstract or colorfield painting, yet the course will challenge students to discover some new aspects of the medium. A short lecture of general information on watercolor and a wider knowledge of art will be given during each class. No previous training is necessary.
(Tuition: \$230)

Watercolor I/II MCE 2HW1.10

Aso, 1.5 Credits, Location: A

Saturday, 9-12:30 AM, (Fall & Spring)

The second semester continuation of Watercolor I/I. This course is taken in order to receive the equivalent instruction and credit of a full 3 credit watercolor course.
(Tuition: \$230)

Weekday Courses

Weekday courses intended primarily for matriculating students in the Degree and Diploma programs of the Museum School, can also be taken by non-matriculating students through the Continuing Education program. These courses are taught Monday through Friday from 9-12 AM or 2-5 PM and meet for one or more three hour periods per week. Admission is limited to courses which have space available after matriculating students have enrolled.

Non-matriculating students may take up to a maximum of three periods per week at tuition rate of \$490 per period.

Students taking weekday courses through Continuing Education have access to the school only during the period their class meets, the noon period before or after, plus evenings and weekends when the school is open to Continuing Education students and monitors are available in those areas where they are needed.

Anyone interested in taking weekday classes should call 267-1219 and request a Day School course listing.

The registration procedure for these weekday courses is as follows:

1. On the first day the course meets, come to the Continuing Education office and pick up a "Faculty Approval" form and an application. Go to class and have the instructor approve you into the course by signing the form.
2. Fill out the application form in its entirety.
3. Return to the Continuing Education office with the completed application and the signed "Faculty Approval" form, and pay for the course.

Weekend Workshops

A series of weekend workshops will be offered throughout the school year in conjunction with the school's visiting artists program. These workshops will allow our students and artists to study and work with some of the countries leading artists.

The first workshop will be given by Julie Taymor on October 20th and 21st. The workshop she has devised draws its material from her work with Ecole du Mime de Jacques Le Coq in Paris, Balinese and Javanese mask dance theatre, the "plastiques" study of Grotowski via Herbert Blau and her own development of puppet and mask theatre. The participants will begin by exploring kinetic ideographs of sound, color, objects, landscapes, concepts, emotions and animal and human character. Participants will work using their entire body as a tool.

Additional information is available on the workshops and can be obtained by calling 267-1219.

Summer School

Summer School will be in session from late June through early August. Each course meets for three hours, five days a week for six weeks for a total of 90 class hours. The credit for each course is three semester hour credits. Summer School credits are applicable to the regular day school diploma and degree programs. Grading is on a pass/fail basis with written review accompanying the grades.

Classes are filled on a first-come, first-served basis, with the School reserving the right to recommend course changes if prerequisite work is required. High school juniors and seniors may apply if their application is accompanied by a teacher's recommendation.

Applications for Summer School will be accepted after April 1, by mail or in person. Because classes will not convene without a minimum enrollment, we ask you to include a second choice of class where possible. Decisions on discontinued courses will be made one week before the first class meeting.

Since enrollment is on a first-come, first-served basis, early enrollment is encouraged in order to insure the student's place in the class he/she wants.

The School will be open Monday through Friday from 8:30 to 5:00 pm. Morning classes will be held from 9:00 am to 12:00 pm; afternoon classes from 1:00 to 4:00 pm.

Tuition

Tuition for each three credit course has not been determined as of the date of this printing.

Tuition refunds are made only when a formal written notice of withdrawal is addressed to the Registrar containing a request for refund. The date of receipt of such notice will be the effective date of withdrawal and the amount calculated as follows:

If notice of withdrawal is received during:
1st week of classes, refund is 80% of tuition only;

2nd week of classes, refund is 50% of tuition only;

No refund after 2nd week of classes.

The School reserves the right to cancel any class which does not have the minimum enrollment, in which case a full refund of tuition and fees will be made.

Courses

The specific courses to be offered in the Summer School have not been determined. Anyone interested in taking Summer School courses should request a catalogue after April 1.

Information on Student		(Please Print)	
Name			
Local Address			
Telephone Number		Zip Code	
Permanent Address			
Social Security Number		Zip Code	
Date of Birth			
In emergency notify			
Telephone Number			
Information of Schooling			
Are you currently attending school?		Yes	No
If yes:	High School?	Yes	No
	College?	Yes	No
	Graduate School?	Yes	No
When do you graduate?			
What school are you attending?			
If no:	Do you graduate from H.S. June, 1987?	Yes	No
	Did you go to college?	Yes	No
Circle highest degree obtained:			
Associate	BS	Master's	Other (Please specify)
BA	BFA	Doctorate	
Have you had previous art training?		Yes	No
Where?			
Have you previously registered through SMFA Continuing Education?			
Weekday Courses	No	Yes	When
Evening or Saturday School?	No	Yes	When
Summer School?	No	Yes	When

Course(s) Registering For:	
Number	Name
1.	
2.	
3.	
Alternative Course(s):	
1.	
2.	
3.	
Charges for Courses	
Payment in full must accompany this application	
Tuition:	
Course 1	\$
Course 2	\$
Course 3	\$
Lab Fees:	
Course 1	\$
Course 2	\$
Course 3	\$
Registration Fee: New Students Only—\$15	
	\$
I.D. Card Fee: Paid once per year—\$3	
	\$
Total Tuition and Fees:	
	\$
Signature of Applicant	
Date	
Mastercard or Visa Payment Authorization	
I authorize the charging of \$	
Account Number	
Expiration Date	
Card Holder Name	
Signature	
Are you a member of the Museum?	Yes No

Ethnic Survey	
(Voluntary Information for Federal Government)	
Afro-American	Hispanic American
American Indian	Other American
Asian American	Non-American
Caucasian-American	Prefer not to respond
Male	Female
Mail or bring in this completed application to:	
Continuing Education Office	
School of the Museum of Fine Arts, 230 The Fenway	
Boston, Massachusetts 02115	
For Office Use Only	
Date Received	
Amount Received	\$
Receipt or Charge Number	#
Balance Due	\$
Amount Received	\$
Receipt or Charge Number	#
Balance Due	\$
Amount Received	\$
Receipt or Charge Number	#
Balance Due	\$
Amount Received	\$
Receipt or Charge Number	#
Refund Due	\$
Count	Class Card
Class List	ID Card
Confirm	Numerical
Museum Member	Financial

Continuing Education Application

Evening and Saturday Classes



For visitor parking information, contact the
Admissions Office: (617) 267-1218

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